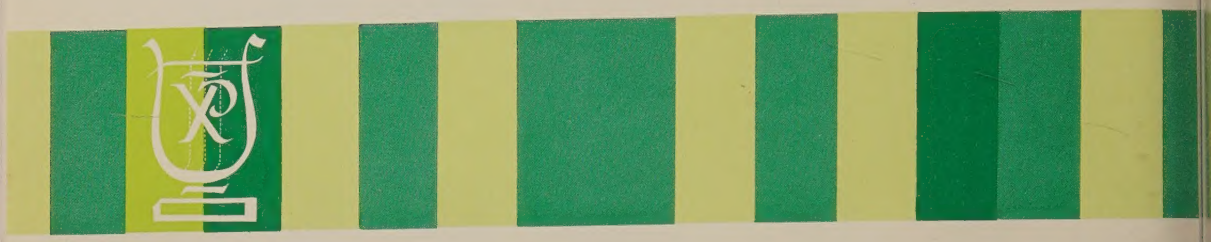
# music ministry

APRIL 1960

CHURCH AND CHURCH SCHOOL

# music ministry

VOL. I • NO. 7 • APRIL 1960



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A periodical published monthly by The Graded Press, 201 Eighth Avenue, So Nashville 3, Tennessee. Second-class postage paid at Nashville, Tennessee. Price: cents a quarter; single copy, annual subscription rate, $3.00 a year. Copyright, 1 by The Graded Press.

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# A Choir of Families

by Richard R. Alford

THE ministry of music which includes choirs for all age groups would seem to be complete, filling the needs of all who would serve their God through music. Children, young people, and adults lift their voices in joyful praise, sometimes in individual choirs and at other times in thrilling combined-choir anthems. There is another group, however, which can find great spiritual enrichment through participation in the ministry of music. This is the family unit.

Why not a "Choir of Families"? Churches across the nation make special plans for the observance of National Family Week, the first week in May. Special services, many including family participation, are arranged. The important functions of the Christian family in the church, the community, and the world, are brought into focus during this annual observance. A congregation finds strength and inspiration as it sings together the great hymns of faith and praise; so also, the individual Christian family will grow in spiritual depth as its members join in song.

Each year on the first Sunday in May, First Church, Glendale, California, has an evening service devoted to the Christian family and its role in the building of God's kingdom. One feature of this hour is a choir of families which sings several hymns that are suitable for all ages.

Invitations are issued through the children's choirs, each child inviting his parents, grandparents, brothers, and sisters. Attractive mimeographed half-sheets, illustrated with stick figures representing singers of various sizes, are sent home with the children two or three weeks in advance. Then, during the last week in April, a follow-up notice is given. General invitations are included in the church paper and bulletin, and announcements are made in adult church school classes, WSCS meetings, men's club meetings, et cetera.

An hour before the service, families begin arriving in the choir loft for rehearsal. Fathers and mothers sit with their children, and here and there are proud grandfathers and grandmothers. This may be a new and very different experience for them, but they love every minute of it!

What does it matter that father can't read music and has to "fake" the bass line, or that grandmother can't quite reach the high notes? The important thing is that each family unit is engaged in an activity that is fun, fellowship, service, and—most important of all—a spiritual experience.

The families wear their Sunday clothes, not vestments, for this is an occasion when we wish to keep the identity of the family and the individual. At some point during the rehearsal, special recognition is made of the family with the largest number present and the family having the most generations represented.

The choir of families is an integral part of the service for families. It does not "perform" or seek to perfect an anthem. Its participation is an act of sharing with the congregation some of the joy which comes as

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A "choir of families" in First Methodist Church, Glendale, California.

family members sing great hymns together. Some of these are sung in unison, some in parts, some with descant, and others antiphonally between the children and the adults.

A few of the hymns that have proved effective with a family choir are: "Let All The World in Every Corner Sing" (No. 8, *The Methodist Hymnal*), a favorite with many children; "Fairest Lord Jesus" (111); "Praise to the Lord" (60); "For the Beauty of the Earth" (18). The third stanza of the latter is most appropriate. Try having the children sing the verse, with all joining in the refrain. "All Creatures of Our God and King" (65) may be sung antiphonally. "All Praise to Thee, My God, This Night" (51) may be used as a canon, second voice entering four beats after first voice. "Let Us With a Gladsome Mind" (81) and "Joyful, Joyful, We Adore Thee" (12) are also appropriate.

"Lord, I Want to Be a Christian" (No. 217, *Hymnal for Youth,* WP) is a simple, sincere spiritual with strong appeal to all ages. "Praise the Lord, His Glories Show" (No. 15) has a vigorous melody, fine for antiphonal use, with the adults singing the first phrase of each line and the children singing the "alleluias." "Men and Children Everywhere" (No. 5), an especially appropriate text for families set to a fine, ancient Hebrew melody.

Opportunities other than an evening service may be found for a choir of families—perhaps a church family night during May, or a family workshop program. Dr. Federal Lee Whittlesey, minister of music at Highland Park Methodist Church, Dallas, Texas, has had success with a choir of families at the Christmas morning service.

Participation in a choir of families can be the door which opens new areas of "togetherness" for a family group. On long summer trips in the confines of the family car, singing can bring a release of tension and can make the time pass more quickly. Many families sing hymns each Sunday morning as they drive together to church. Others enjoy the fellowship of singing a hymn at family devotions each day. Many of the family's favorite hymns will be those which they sing in the choir of families, and as these hymns are sung at home or in the car, they will bring pleasant memories of an enriching and rewarding experience.

# A CHURCH MUSIC CAMP FOR YOUTH

By Paul Beckhelm

A FEW summers ago, seeking to use the facilities of our Cornell College campus to further the cause of church music, we established for young people an annual Church Music Camp of one week's duration. While there were many camps devoted to music programs for young people, featuring bands, choruses, and orchestras, there were few, if any, devoted to the field of church music.

It was our thought that, by obtaining an outstanding conductor and planning a program centered around a camp choir, we might make a vital contribution to the improvement of music in local churches through instruction in the various areas. The results of the past two years have more than justified our hopes for this venture. Last summer seventy-seven young people from four Protestant denominations came to us from a midwestern area extending from Chicago, Illinois to Tulsa, Oklahoma. Quotations from letters the campers have written present a good picture of the quality and character of the program as well as its impact upon those who participated.

"I've attended a lot of camps in my life, but never have I attended one as interesting, educational, and as much fun as the one at Cornell College." One such letter may give the impression that it reflects only the exaggerated enthusiasm of youth. Add many others of a similar character and it becomes evident that this is no isolated adolescent "rave" but a genuine evaluation of a profitable experience.

"I've sung in many large choirs but have never learned quite so much about singing and music as I did under Dr. Lemonds"—eloquent praise of the man we secured as our choir director, Dr. William Lemonds,

DR. BECKHELM is director, Conservatory of Music, Cornell College, Mount Vernon, Iowa.

At right: Campers enjoy a recreation period outside King Memorial Chapel. Below: Students receive guidance in service playing at the large organ in the chapel.

then minister of music at the Second Presbyterian Church of Kansas City, Missouri. The choir rehearsed twice daily and every camper also participated in a voice class, each one learning two solos which he could sing in church upon his return home.

"I've gained an advantage over those who were not so fortunate as to attend the camp. I've been asked to lead singing in the Sunday school class. I'm looking forward to it." In a stimulating conducting class each student had the experience of leading the group in songs. Both sacred and secular music were presented, with rounds and descants included, to furnish material for a wide variety of occasions.

"Through the class in service playing, I developed a great interest in the organ. Consequently, I have begun to take organ lessons." This class was opened both to pianists and to those with experience at the organ. Some of the "organists" had had no formal training but were playing for their Sunday morning services. We were pleased when such students expressed warm appreciation for the help received from this class.

"I think it was a good idea to require the students to take theory. Even though I had studied piano for nine years and had many other musical experiences, I found there were many things I could learn in the theory class." Naturally, in one week it is not possible to penetrate very deeply into the subject, but the interest and enthusiasm for the fundamentals we were able to present were most gratifying.

"Before I attended the camp, I had never paid any attention to the ancient hymns and canticles in the hymnals." The class in hymnology brought to the attention of the students a wealth of little-known material in the hymn book.

"The morning and evening chapel services were very inspirational. They set the mood for the work of the camp and established the feeling of the closeness with God in the beautiful chapel." Cornell College is especially fortunate to have a small meditation chapel seating about one hundred. A Georgian Colonial gem with a small pipe organ, it offers a tranquil setting for the services and twice daily, during the camp, becomes the focal point of our association together. The use of student leadership in the evening services provides opportunity for developing youth talent.

A class in basic conducting gets a workout.

This summer a young minister, leading a class devoted to *Youth in the Church,* will stress the areas of service and leadership, and another new class will be devoted to liturgy.

"I thought the most inspiring part of the camp was the concert on Saturday." The camp concluded with a final concert on Saturday afternoon to which parents and friends were invited. In addition to the performance by the choir, there were organ and vocal solos and selections by an orchestra composed of campers.

"I thought the recreational program was excellent." We have been fortunate each year to have the services of a person especially trained in leading recreation. Campus facilities are more than adequate, including an olympic-size swimming pool and six all-weather tennis courts. The beautiful

gymnasium serves as an ideal place for square dancing and games during recreation periods.

"Last Sunday our minister of youth said that since I was so enthusiastic I could 'sell' the camp better by talking in person to the commission (on education) as to how youth trained at this camp could better serve our church." It encourages us that young people who have attended the camp in the past are so enthusiastic about the benefits they have received. Our experiences with them have given us many ideas for improving the program in years to come.

"I don't think you could have found a more beautiful campus." The hilltop upon which Cornell College is located provides a most attractive setting for a summer camp. The complete facilities of the college are open for use—dormitories, dining hall, the King Memorial Chapel for the concert, the Allee Chapel for worship services, the practice buildings and the Fine Arts Building's excellent classroom facilities. The Fine Arts Library in this building provides music and records for class use.

Each evening Vesper Service is followed by a program which may be a recital, lecture, or stunt show. Something different is provided each night during the week and is followed by a recreation period.

The camp this year is scheduled for June 12-18. Heading the faculty list are Dr. William Lemonds, choral director, and the Rev. V. Earle Copes, with whose help the camp was first inaugurated.

Registration is open to young people of high school age from all Protestant denominations. Enrollment is limited to one hundred, sixty women and forty men. Advance registration is advised, since, in order to control the balance of the choir, voice sections will be closed when filled. Further information and application blanks may be secured by addressing a letter to: Director of the Conservatory of Music, Cornell College, Mount Vernon, Iowa.

# Think on These Things

by W. Earl Ledden

I never come late to a concert by a symphony orchestra. The first number on the program is not the most important, I know. But something that is of exciting importance to me comes even before that first number. I just wouldn't miss the pre-concert cacophony. Or that breathless moment of sudden silence just before, from somewhere, the pitch is sounded.

Here is drama for you! We think of a symphony orchestra as an entity, a personality. But see: a hundred men come casually to the platform—all kinds of men. They are tall, short, thin, fat, young, old. . . . They carry instruments of all sizes and many shapes. They seat themselves and begin to sound their instruments, each one independently of all the others: strings, winds, brass, percussion—a beautiful bedlam!

Then of a sudden, silence. And a clean, thin, authentic tone: soft and unassertive—but the sovereign pitch. Its authority is recognized as every instrument bows low in quiet assent, then rises in a crescendo of assertion; all are now in tune. Now for the symphony. . . .

Why, I get my money's worth before the concert begins! And every phrase I hear all evening is bonus—all the more miraculous to me because of the unfolding prologue of drama that has revealed how very many different persons and instruments are embraced in the sublime unity of a symphony.

Just see how this unity was achieved. All these instruments were not brought in tune by unilateral agreement: the violins did not tune to the woodwinds, or the brass negotiate with the percussion. This process would never have brought the piccolo and the tuba together. No. This was how: they all, in silence, heard "pitch," tuned to it and—miraculously—found themselves in tune with one another.

Here is something so simple that it is elemental . . . universal. Harmony among men and nations will derive not so much from negotiation as from commitment—mutual commitment to something high and holy . . . something beyond man, something above society . . . commitment to the will of God. Then—miraculously—men and nations will find themselves attuned to each other. Only then will mankind be ready for the authentic New World Symphony that yet awaits acceptance of His holy will.

*This is the first in a series of four chapel talks given by Dr. Gealy at the fifth annual NAFOMM conference last summer in Dallas, Texas. The remaining three talks will be reprinted in full in subsequent issues of MUSIC MINISTRY.*

# What Language...?

by Fred D. Gealy

"What language shall I borrow, To thank Thee, dearest Friend?" is a question which must constantly come—even with some anguish—to us who pray: O for a thousand tongues to sing our great Redeemer's praise.

If God's revelation in Jesus Christ is such that, confronted by it, we can only cry out in ecstatic speech, "O the depth of the riches and wisdom and knowledge of God! How unsearchable are his judgments and how inscrutable his ways!"; if with the four and twenty elders of the Apocalypse we too fall down before him who is seated on the throne and cast our crowns before him, singing, "Worthy art thou, our Lord and God, to receive glory and honor and power, for thou didst create all things, and by thy will they existed and were created"; and if we join with the myriads of myriads and thousands of thousands in heaven and on earth and under the earth and in the sea, and all therein saying, "To him who sits upon the throne and unto the Lamb be blessing and honor and glory and might for ever and ever!"—then, indeed, God has committed to us who make up the church no mean problem of communication. What language *shall* we borrow? Or, in Charles Wesley's words,

"Where shall my wondering soul begin?
How shall I all to heaven aspire?
A slave redeemed from death and sin
A brand plucked from eternal fire,
How shall I equal triumph raise,
Or sing my great Deliverer's praise?"

Insofar as it is possible to frame, to formulate, to make vivid and livid in human experience the meaning of the Christian revelation, this is more significantly done, not in an argument, or by a system of philosophy, not even in an ethical or statutory code, not even in a systematic theology. Rather, the most significant medium for the display of Christian truth is the variety of art forms in which the Word is always becoming flesh. I do not use the term "art" in the "arty" or artificial sense which it has so often had in our American tradition, where driven from the common life, it has often become sterile and anemic, a sort of frothy dilettantism. I use it in the sense in which the Greeks and the Japanese have understood it, as woven into the total fabric of all life. Or in the sense in which St. Thomas Aquinas spoke when he said that "Whoever desires the good, by the very fact desires also the beautiful."

How can one speak of art forms except in terms of incarnation? Here there is a fusion of heaven and earth, of matter and spirit, of form and content. In the living synthesis which significant art forms create, we have simplicity in complexity, a composite of opposites. Nothing in man's existence is rejected, not even the ugly, the dissonant, the cacophonous, the distorted, the bizarre, the abnormal. All the elements of man's existence are here held in quivering suspension. Here man's most highly abstract reflection is clothed in tormented flesh. Body, soul, mind, and spirit are here compressed and compacted into one.

This is why we now make bold to say that the proper language of religion is the metaphor, the parable, the story, the poem, the drama, the myth. The myth, we now say, is "the pattern of reality grasped comprehensively and luminously." It is a focus of relationships. It is a crystalization of meanings, a "luminous constellation of primordial symbols" in which man may see his existence "pavilioned in splendor and girded with praise."

Something like this is the great work which God has committed to us who are privileged to work in the church's music. We are not summoned to be entertainers or man-pleasers, but to show forth the Christian understanding of life in all its comprehensiveness—in its terror as well as in its comfort, its threat as well as its promise, its judgment as well as its mercy. For all this together constitutes the grace of God.

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A Musical Playlet

# The Singing Family

by Nettie Lou Crowder

This playlet may be presented at a special family night gathering. Send invitations to parents of all children enrolled in church school. Families should be encouraged to sit together.

**Characters**

MOTHER (about 40 years of age) wearing a cotton dress and high-heeled shoes.
FATHER (about 40 years of age) wearing dark trousers, white shirt, tie, house shoes, and eyeglasses.
BILL (a twelve-year-old boy) dressed in blue jeans and plaid shirt.
SUSAN (a ten-year-old girl) wearing a cotton school dress.
MARTHA (an eight-year-old girl) wearing a cotton school dress.
JOHNNY (a six-year-old boy) wearing blue jeans and sport shirt.

**Stage Setting**

Arrange a family-room scene to include a sofa, an easy chair with ottoman for Father, a floor lamp, a platform rocker for Mother, a small chair for Johnny, a throw rug, record player, table, table lamp, a Bible on the table, a small piano and piano bench, a hymnal on the piano, and four hymnals and Bibles in the piano bench.

The congregation, which is made up of families, will participate in the singing.

**Playlet**

ORGAN OR PIANO PRELUDE: *Happy the Home,* No. 428.*

(The family enters; Father turns on the lamp, sits in the large easy chair and begins reading the paper. Mother sits in her chair and begins sewing. Bill and Susan sit on the sofa. Martha sits on the floor near the record player. Johnny sits in the small chair, looking at a picture book.)

HYMN: *For the Beauty of the Earth,* No. 18 (stanzas 1 and 4).

(As the congregation begins singing, the spotlight is focused on the family scene. Father continues to read; Mother, to sew; Bill and Susan are talking; Martha is looking through a stack of records trying to decide which one to play; and Johnny is looking at his book. At the close of the song Bill and Susan go to the piano and begin looking through the hymnal. Johnny begins singing spontaneously and very softly the refrain of No. 18, as he continues to look at his book; Martha plays a record.)

MARTHA (turns off record player and speaks): Dad! (no response, so she sings): Dad-dy! (on two notes—the first syllable on the second line, G; and the last syllable on the first line, E). (Dad puts down the paper.) Did you bring us that new recording?

DAD: Yes, Martha, it's on the hall table; suppose you get it and we'll listen to it. (Martha skips out and gets the recording, *Great Protestant Hymns,*[1] Bill and Susan bring hymnal from the piano and sit on the sofa. Martha comes back with recording.)

MARTHA: Thanks, Dad, you sure are swell to get this for us. Our choir director told us to be sure to play it for our family. Now, I'll play one of the hymns and see if you can tell what it is.

(Begins playing, *O God, Our Help in Ages Past.* Be sure to start at the right place —side 1, band 3. Let the entire hymn be played.)

MOTHER: I know.

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* All hymn numbers refer to *The Methodist Hymnal.*
[1] Virgil Fox, organist, RCA Victor LM-2099. $4.98.

SUSAN (Finding the hymn in the hymnal): I know, too. We learned that hymn in choir.

FATHER: It's *O God, Our Help in Ages Past,* isn't it?

BILL (loudly): Yeah! Isaac Watts wrote the words.

SUSAN: We sang it in church last Sunday.

JOHNNY (looking up from his book): And Mr. Parker played the tune on the piano the other day at choir.

MARTHA: It sounds like a big organ piece written by Bach.

SUSAN: Oh, yes! and Mrs. Thomas played it for a postlude one Sunday morning.

BILL: Say, Isaac Watts must have been quite a guy! He wrote the words to so many hymns that they called him the father of English hymn writers.

SUSAN (goes to piano): Mother, come play for us and let's all sing. (Mother goes to piano and begins playing. All the family gather around. Family and congregation sing the hymn, No. 533.)

JOHNNY: Let's sing another song. I'll get my church school book and we can sing one of my songs. (He runs out of the room to get his book. Mother improvises on the piano.)

JOHNNY (returning with book): Here, let's sing *Thank You, God, for the Beautiful World.* (Page 18, Closely Graded Course I-3.)

(All the first grade children in audience sing with the family.)

MOTHER: Bill, what song would you like to sing?

BILL: No. 111 is a good one. It's called the *Crusader's Hymn,* because the tune was supposedly sung by the crusaders in the Middle Ages. (Congregation and family sing. Martha goes out to get her church school book and returns.)

MARTHA: Let's sing some of the songs in my book.

MOTHER: All right, you pick them out and we'll sing.

MARTHA (bringing book to Mother): Let's sing *God Is Near* (*Closely Graded Course III—3,* page 17); *Be Kind to One Another* (page 47); and *My God, I Thank Thee* (page 55). (Family and all third grade children sing.)

DAD: Those are good songs. Let's sing *My God, I Thank Thee* again and sing,

"My God, I thank thee for my home and family;
Please help us to be true and kind in all we say,
And may we always do our part at home each day."

(Everyone sings as Dad leads.)

SUSAN: Let's play a game.

DAD: O.K. How do we play?

SUSAN: Mother will play hymn No. 439. Everyone listens closely and we'll see who can tell what two musical phrases are alike. Ready? Listen. (Mother plays and Susan sings melody on "la.")

SUSAN: Dad, tell me.

DAD: I don't believe I can. Maybe Bill can.

JOHNNY (interrupting, jumping up and down): I know! I know! The first and the last. We learn to do stuff like that in choir.

DAD: I'm proud of you, son.

BILL: Say, I just thought of something. I heard Johnny sing a song last night that reminds me of us all here together. (Silence . . . then, as he stares into space, he says): *Home at Twilight.* Johnny, you sing it for us first and then let's all sing it.

(Johnny sings both stanzas: *Home at Twilight,* No. 130, *Hymns for Primary Worship,* WP.)

JOHNNY: Come on, you all sing too! (Johnny, family, and congregation sing.)

SUSAN: Listen, everybody, I want to tell you what Bill and I have been learning in junior choir. (Everyone sits down.)

BILL: Yeah, you know since we learned to identify most of the instruments of the orchestra by sight and sound, I've decided I want to learn to play a trumpet. Boy! that really would be something—playing the trumpet in the band (he goes through the actions of playing a trumpet). Dad, do you suppose maybe you could get me a trumpet someday?

DAD: Perhaps, if you're really interested.

SUSAN: Well, you can play the trumpet if you want to, but I'm going to be a great pianist, and I'd like to play the organ, too. (She goes to piano and opens hymnal to No. 12.)

Bill, you direct and I'll play and we'll all sing *Joyful, Joyful, We Adore Thee.* (Bill goes to piano, gives hymnals to all the family, and then speaks.)

BILL (sounding very grown up): Number 12 please! The melody of this hymn is taken from the fourth movement of Beethoven's *Ninth Symphony.* Let us all sing as Susan (or Mother) plays.

(Bill, Family, and congregation sing all stanzas of the hymn.)

MOTHER: Can you think of a Bible verse that goes with that hymn?

SUSAN: I can! Daddy, read Job 38:7.

(Dad opens Bible and reads verse.)

BILL: Now read the first and second verses of Psalm 107.

DAD (reads the scripture then speaks): Children, it is wonderful to know you are learning to use your voices to praise God. Mother, I want us always to help the children be present and on time at church school and choir. This has been a happy evening. Why don't we have a music hour together more often? You children can teach your mother and me so much about music that we didn't have an opportunity to learn when we were your age.

ALL THE CHILDREN (very excitedly, all speaking at once): Oh, boy! I'm all for it. It's a date! Goody, goody!

DAD: Children, it's time for our family worship. Get your Bibles and hymnals. (Everyone gets his Bible and hymnal. The family worship period will be in pantomime while the congregation sings the hymn, *Happy the Home,* No. 428.)

**Pantomime**

*Stanzas 1 and 2:* All have Bibles open and follow, as Father pretends to be reading.
*Stanza 3:* All have hymnals open and pretend to be singing.
*Stanza 4:* All have heads bowed as though praying.

FAMILY AND CONGREGATION SING *Bless the Four Corners of This House,* No. 433. (The organist or pianist continues to play as family leaves the stage, and the congregation departs.)

♪ ♪ ♪ ♪ ♪

## Making Music at Home

by Edith Lovell Thomas

Singing in unison, agreeing in sound and rhythm, is within the ability of almost every family. By such common action real unity is entered into. . . . Think of customs which bind families together. Certain moments in the day are easily marked with appropriate songs. In a home schedule something like this might be recorded: at breakfast singing grace to start the day in a tuneful mood; rhythmic work song to lighten with humor and speed up the chores; interlude between meals, vocal or instrumental, just for fun; a time for listening to something new or hearing an old favorite by way of first-hand performance, or record, radio, television, just as one opens a book for refreshment; before going to sleep a song of appreciation for pleasant happenings or the discipline of pain, a hymn of Christian fellowship to include people beyond the circle of kith and kin. . . . The practicing Christian family feels the need of setting aside some daily period, however brief, for renewal of life. Imaginative religion is cultivated as every member takes his turn in putting into this period what is real from experience, hymn, reading, story, and other worthful resources. . . . There is no end to the train of associations the Christian family can link up by means of music and the sister arts. . . .

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by Jane M. Marshall

YOU won't believe this, but I heard about a church recently that for years had no hymnals in its pew racks.

"Mercy!" I said to the choir director. "Didn't your congregation sing at all?"

"Sure," he replied. "Everybody sang—the same hymns, over and over."

There you have it: *Paradise Lost,* musical version. What minister of music doesn't know it by heart? "Everybody sang"—heaven, sheer indescribable bliss. But "the same hymns, over and over"—*pfft,* heaven dissolved, moment of rapture consumed, the last nail hammered into the coffin.

What is so terrifying about the thought is that the same technic is responsible for both extremes: *Repetition.* Repetition used either *to* a point where it brings on just enough familiarity to encourage a confident and joyful congregational noise; or repetition driven *past* that point into a vacuum where it induces drowsiness, hypnosis, and finally deep spiritual slumber. We are all acquainted with the latter, more's the pity. But how about repetition *up to* a point? Is there such a thing as using it advantageously?

At Dinkley Heights Church we've been missing the bus in regard to the whole matter of hymn singing. But we're beginning to make a discovery about the technic of repetition—the second big discovery we've made this year about teaching hymns.

The first, you remember, had to do with using hymns as anthems. At Dinkley Heights we've found *The Methodist Hymnal* is a veritable gold mine of anthem material; that, with a little rearranging and retouching, we can bring new meaning to old hymns and a warmer welcome to new ones; that using them as anthems not only increases our anthem repertoire economically, but gives us an additional way of presenting new hymns to the congregation.

Now comes this conviction about repeating these new hymns—we haven't been doing it enough! Our hymn-of-the-month, for instance, hasn't really become an old friend to our people, because we've sung it two or three times a month congregationally, then expected our folks to know it three months later when we've scheduled it again. To reach that sublime state where "everybody sings" a new hymn means seeing to it that the hymn is really no longer new. And what will bring this to pass but repetition—that tune played or sung again and again?

To manage this constant reiteration, at least at Dinkley Heights, we have to sing fewer new hymns—more often. We figure that if our people make friends with even three or four new hymns a year—really *good* friends—it beats saying a bare "howdy-do" to ten or twelve.

And listen. If television, through repetition, can have half the American populace singing "Know the real joy of good living!" about a product thousands don't even like (let alone buy), think what we can do musically with quality merchandise that millions are thirsting for: the joy and wonder of the Christian Faith!

So this year we mean to *dig in* on each new hymn. Something like this:

The first Sunday we'll introduce it as a congregational hymn, familiar or not. The next Sunday we'll use it instrumentally, as the prelude or as the theme for all the interludes and improvisations our organist can cook up. There's a wealth of organ literature based on hymn-tunes, you know. (And some organists even like to write their own, *mirabile dictu!*) The third Sunday our choir may sing the hymn as an anthem. (The reharmonization of "Wentworth" across the page is part of one of our arrangements.) Then the last week we'll use it as a congregational hymn again, all stops out, descants soaring, the full treatment. Maybe we can get our minister to mention it in his sermon, glory hallelujah, and we'll have a paragraph in the bulletin about it. If there are family night suppers during the month, we'll spend five minutes each night in congregational rehearsal. (Your cup runneth over if you can swing this.) And the children's choirs will concentrate on it during this time and have pages in their workbooks about it.

Every few weeks afterward we'll schedule it as a congregational hymn, so as not to lose the ground we've gained.

(*Continued on page 14*)

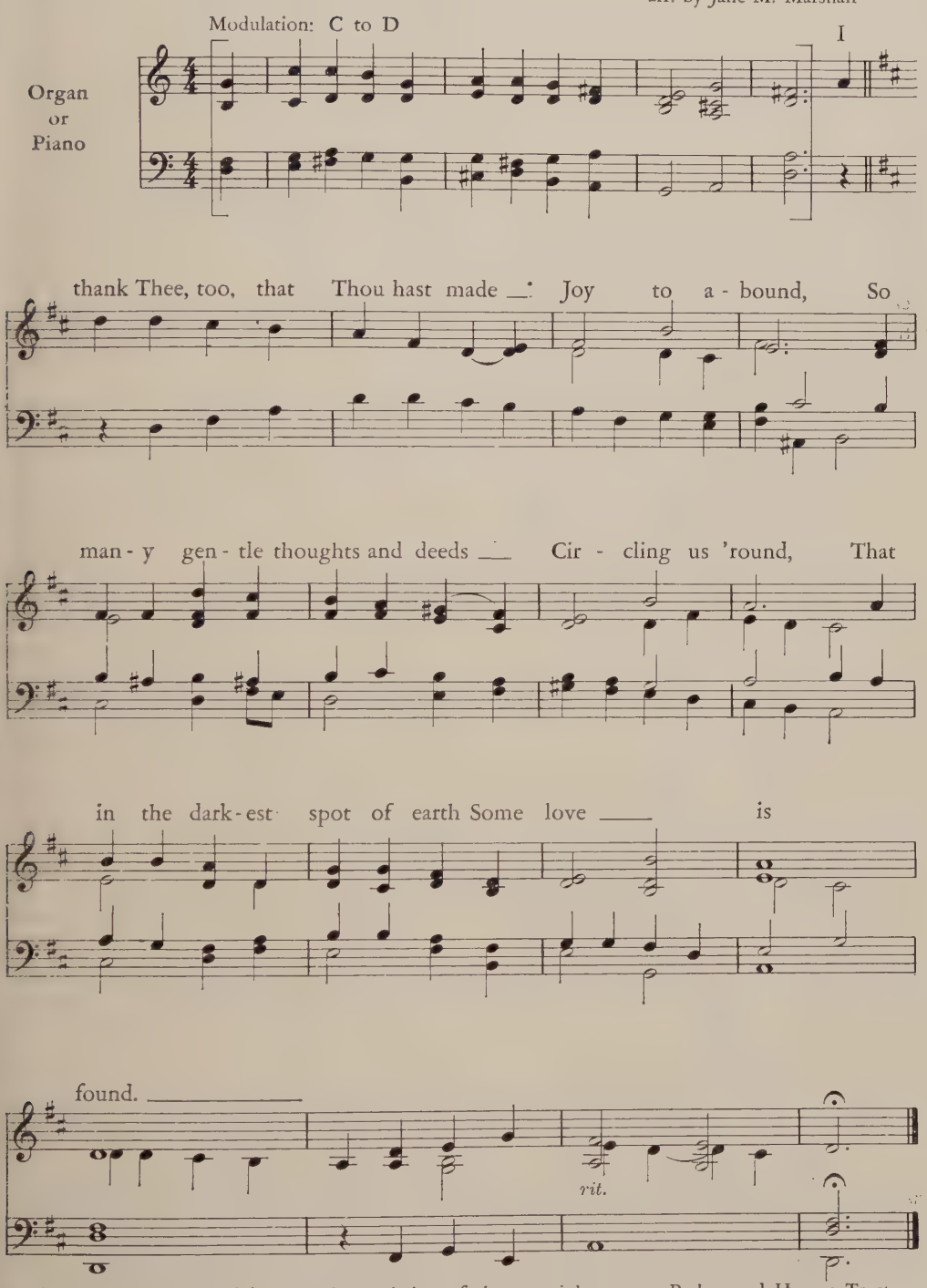
---

MRS. MARSHALL is organist-director, Northhaven Methodist Church, Dallas, Texas.

# Wentworth

ADELIADE A. PROCTER

Tune by FREDERICK C. MAKER
arr. by Jane M. Marshall


Modulation: C to D
I
Organ or Piano
thank Thee, too, that Thou hast made Joy to a - bound, So
man - y gen - tle thoughts and deeds Cir - cling us 'round, That
in the dark - est spot of earth Some love is
found.
rit.

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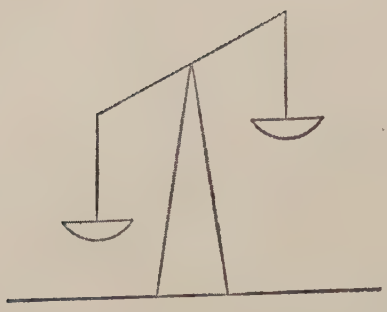


# overused and unused

by Lyndon B. Phifer

My wife and I play Scrabble. It's a fascinating table game. No two games of Scrabble turn out alike. We can hardly be called Scrabble addicts, for one game a night satisfies us; and if we are away from home, we miss a game. Much as we like Scrabble, our favorite pastime, we tire of it. Then we change, for a time, to dominoes or Chinese checkers. When we go back to Scrabble, it's even more fun.

Now let's turn from games to *The Methodist Hymnal.* A congregation can become so familiar with even the greatest hymns that they tend to sing them without thinking, almost mechanically. The people need to try something different to stimulate thought and contemplation. After a time they may return to more familiar hymns and find fresh inspiration in them.

Take, for instance, grand old No. 1 in our hymnal. Again and again we sing of saints "casting down their golden crowns around the glassy sea" with little imaginative concept of the awe-full scene in heaven. Glibly we sing of cherubim and seraphim falling down before the Almighty, while our thoughts are far removed from the worship of God by angelic beings. Why not give No. 1 a rest and try a different hymn of adoration and praise? Adelaide Procter's "My God, I Thank Thee, Who Hast Made" (9) with Frederick C. Maker's tune "Wentworth" is easy to sing and the tune enhances the optimistic spirit of the poem.

We might also give "Come, Thou Almighty King" (2) a deserved rest and try instead "Praise the Lord! Ye Heavens, Adore Him" (11) or the tuneful "Let All the World in Every Corner Sing (8).

"Fairest Lord Jesus" (111) is a beautiful hymn from the German tradition; but even it can be used until, for the singers, it becomes commonplace. Just across the page we find number 113: "We Would See Jesus; Lo! His Star Is Shining." This brings out the high points of Jesus' life from infancy to manhood. Its recurring initial phrase reminds us of the wistful plea of the Greeks who came seeking Jesus (John 12:21). The tune "Cushman" brings out the beauty of the word pictures in the Park poem. The following hymn by John S. B. Monsell: "Light of the World, We Hail Thee" (114) also affords an excellent replacement for the overused Crusader's hymn. Its martial rhythm and singable melody appeal to young and old in the congregation.

Hymns of consecration or self-dedication are much needed in congregational worship, especially following the sermon and its challenge. "Take My Life and Let It Be" (225) is so shiny from overuse that it deserves a vacation. So, too, with "O Jesus, I Have Promised" (226). There are other hymns, with untapped veins of richness, which can serve the purpose of self-dedication: "Master, Speak! Thy Servant Heareth" (221), "O Love Divine, How Sweet Thou Art!" (218), the short and simple "Lord, in the Strength of Grace" (217), and others in the "Consecration" section.

Washington Gladden's (hymn of discipleship) "O Master, Let Me Walk With Thee" (259) is unsurpassed in classic beauty, but it is used so often a congregation tends to sing it mechanically and impersonally. The same is true of "Faith of Our Fathers!" (256). Many adults can sing it from

memory—while their thoughts are miles away on mundane matters. Let's consign "Faith of Our Fathers" not to the scrap-heap—it is far too great a hymn to scrap—but to a well-deserved rest. Effective substitutes are "My Gracious Lord, I Own Thy Right" (257), "Once to Every Man and Nation" (263), preferably in unison, and "O Young and Fearless Prophet" (266).

Maltbie D. Babcock's "Be Strong!" (300) is a splendid hymn of "Integrity" but worn threadbare. Save it for two or three years. Meanwhile help the congregation to become better acquainted with "Lord, as We Thy Name Profess" (295) or (especially for young people) "Go Forth to Life, O Child of Earth" (296) or "Courage, Brother! Do Not Stumble" (298). The first stanza of the latter may seem a bit "corny" to young people, but the second really speaks to us in contemporary language.

Let's give "The Church's One Foundation" (381) a rest, too. Surely it's a great hymn, but greatness can be dimmed by overfamiliarity. Likewise with "I Love Thy Kingdom, Lord" (379). After being put aside for a period of time, these will regain freshness and meaning for worshipers. Use instead the litany hymn "Jesus, With Thy Church Abide" (380), sung quietly (perhaps with a soloist or the choir taking all but the final line: "We beseech Thee, hear us"). This can bring to participants a new sense of devotion to Christ's Church.

In the "Holy Scriptures" section we might well declare a moratorium on "Break Thou the Bread of Life" (387). Wrongfully sung as a Communion hymn, 387 would better be shelved until its true pertinence can be pointed out, perhaps on Universal Bible Sunday. Instead, why not introduce to your people "Book of Books, Our People's Strength" (390)?

Frank Mason North's great hymn of brotherhood, "Where Cross the Crowded Ways of Life," has been overused in recent decades. About 1962 pick it up again, and

(*Continued on page 14*)

## APRIL

*Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers and composers.*

SUNDAY, April 3: PASSION SUNDAY

HYMNS: 141 "O Sacred Head" • 135 "There Is a Green Hill."

ANTHEMS: Bouman: "Behold the Lamb," M-ZM (Feb. MUSIC SUPPLEMENT) • Friedell: "Jesus So Lowly," M-ZB (medium).

ORGAN: Peeters: "O Sacred Head" (from opus 70) YI (medium) • Bach: "My Heart Is Filled With Longing," M-ZE (easy).

April 4, 1752: Nicola Zingarelli, composer, b. Naples, Italy.

SUNDAY, April 10: PALM SUNDAY

HYMNS: 128 "All Glory, Laud, and Honor" • 130 "O Thou Eternal Christ of God."

ANTHEMS: Voris: "Blessed Is He That Cometh," M-ZB • Gregor-Pfohl: "Hosanna," YP (both in Feb. MUSIC SUPPLEMENT).

ORGAN: Willan: "Epilogue on 'St. Theodulph,'" M-ZB (medium) • Saxton: "Christ's Entry Into Jerusalem," ZS (medium).

April 10, 1868 (Good Friday): First performance of Brahms' *German Requiem.*

April 15, 1728 (Good Friday): First performance of Bach's *St. Matthew Passion.*

SUNDAY, April 17: EASTER DAY

HYMNS: 156 "The Strife Is O'er" • 159 "The Day of Resurrection."

ANTHEMS: Lotti-Buszin: "Sing, Joyous Christians," M-ZM • Peek: "Now Glad of Heart," M-ZA (both in March MUSIC SUPPLEMENT).

ORGAN: van Hulse: "Christ lag in Todesbanden" (from *The Church Modes,* Vol. I) M-ZM (medium) • Clokey: "Where Is Death's Sting?" (from *Thirty-five Interludes*) M-ZH.

April 21, 1783: Reginald Heber, hymnodist, b. Malpas, Cheshire, England.

## ||: :||

(*Continued from page 10*)

Yet only after all this does the hymn even begin to sink in! After all, over-familiarity takes years, so we're not afraid of a hypnotic effect at this point.

Now in case you're interested in Hymn 9 that we mentioned earlier. This is one of the few hymns we have that seems appropriate for the Festival of the Christian Home, so we've planned a simple anthem arrangement of it for that day in May. We think the whole thing is better in *D* Major, but you can start in *C* and modulate to *D* after the SATB stanza if you like. The modulation is included on page 11.

*Introduction:* First and last two measures.
*Stanza 1:* All voices, unison.
*Interlude:* Last line of the hymn.
*Stanza 3:* SATB, unaccompanied (we hope!).
*Interlude:* Same as intro; or modulation if you started in C.
*Stanza 2:* (This is a better verse to end with.)
*Canon.* Men first, ladies follow, one bar behind. Use reharmonized accompaniment. Men, double time values of last three notes.
Watch the phrasing on all stanzas.

Here's to *your* joyful noise!

## Overused and Unused

(*Continued from page 13*)

it will have regained some of the freshness it lost from overuse. Few of the other "Brotherhood" hymns are used too often, and all need to be given a chance in congregational worship.

Missions? Give a rest to the stirring "O Zion, Haste" and "Jesus Shall Reign." Instead, sing the Tweedy hymn "Eternal God, Whose Power Upholds" (476) or the North hymn "O Master of the Waking World" (480).

These are just a few samples of what I have in mind. You can find many other overused hymns and neglected ones.

For technics and principles of introducing unfamiliar hymns, consult the excellent articles by Jane Marshall running currently in MUSIC MINISTRY. A chief factor in successfully teaching hymns to a congregation is to have faith in a member's ability to learn something new. Never should we underestimate this ability.

## on the folio

BE THOU MY VISION by Carlton R. Young is based upon the expressive Irish tune, "Slane," and has a great potential use by unison, two-part, SAB or SATB choirs, or combinations of these groupings. Final words in each stanza should be held full value to afford a pedal point against the accompaniment. The otherwise quiet setting should be agitated a bit in the modulation to the final stanza and should anticipate a vigorous canon. At the end of the canon the mood should return to that of the first stanza.

SING PRAISE TO GOD by John Dressler is based on a melody by Beethoven. Straightforward, easy chorus parts and a text that is suitable for many occasions combine to make this a most practical SATB anthem. (For notes on the composer, see WHO'S WHO in MUSIC MINISTRY, p. 28.)

GIFTS by Mary E. Caldwell is a delightful carol for the Festival of The Christian Home (Mother's Day). It may be sung by a junior choir alone, or possibly by a choir of families as described by Richard Alford in the article by that title. Care should be taken to assure accurate intonation throughout the modulatory passages on page two.

THE KING ASCENDETH by Healey Willan is appropriate for the celebration of Ascension Day (May 26) or the Sunday nearest it. This anthem is suitable for the advanced junior choir or for two-part women's chorus. The excellent writing of Dr. Willan provides an alto line that has equal melodic interest with the soprano.

APRIL 1960

# MUSIC MINISTRY

Mrs. James D. Chester
701 W. 159TH ST.
GARDENA, CALIFORNIA

| | |
|---|---|
| BE THOU MY VISION | Carlton Young |
| SING PRAISE TO GOD | Beethoven-Dressler |
| GIFTS | Mary E. Caldwell |
| THE KING ASCENDETH | Healey Willan |

# Be Thou My Vision

S. A. T. B.—Accompanied

* Ancient Irish

Irish Folk Song
Arr. Carlton Young

(♩=72)
All voices in unison

Voices

Organ or Piano

*mf*

Be Thou my Vis - ion, O Lord of my

*p* *mf* *p*

heart; Naught be all else to me, save that Thou art —

Thou my best thought, by day or by night, Wak - ing or

*ritard.*

sleep - ing, Thy pres-ence my light.

*ritard.*

Unison treble voices

*a tempo*

Be Thou my Wis - dom, and Thou my true Word;

(Manuals)

I ev - er with Thee and Thou with me, Lord;

Voices alone

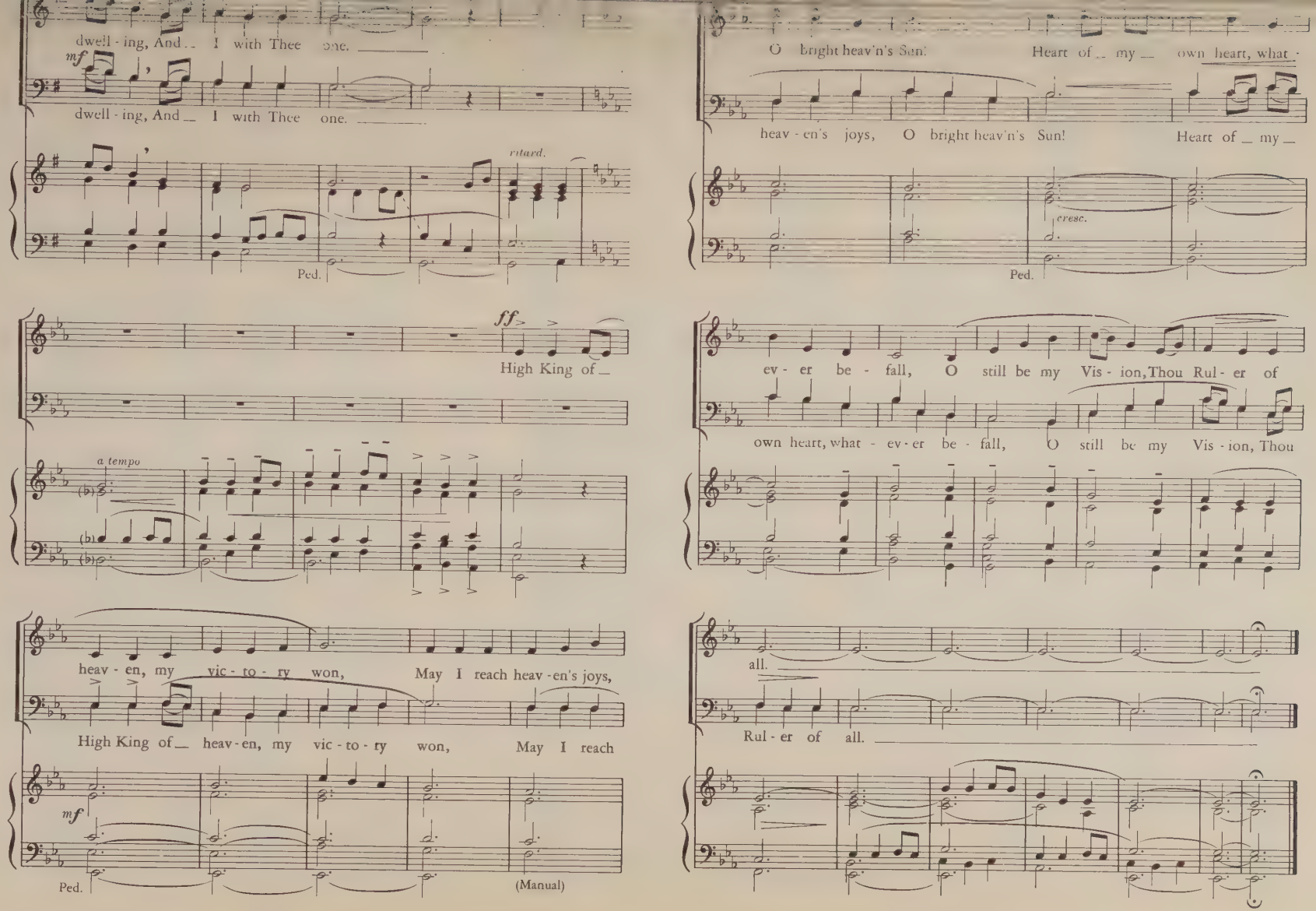
S.-A.

*Espressive*

Thou my Great Fa - ther and I Thy true son; O Thou in me

T.-B.

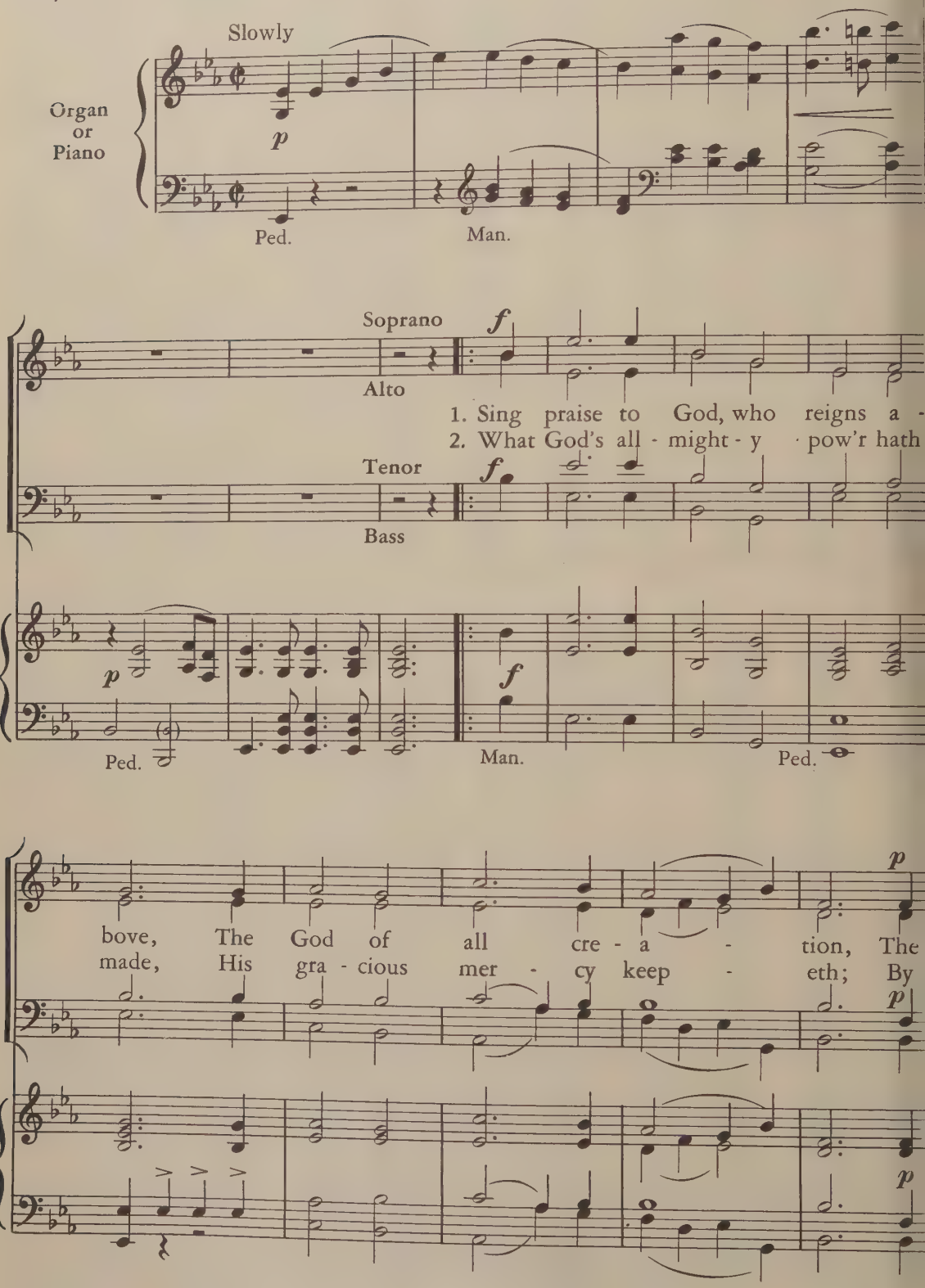
Thou my Fa - ther and I Thy true son; O Thou in me


dwell - ing, And I with Thee one.
mf
dwell - ing, And I with Thee one.
ritard.
Ped.
O bright heav'n's Sun! Heart of my own heart, what -
heav - en's joys, O bright heav'n's Sun! Heart of my
cresc.
Ped.
ff
High King of
a tempo
ev - er be - fall, O still be my Vis - ion, Thou Rul - er of
own heart, what - ev - er be - fall, O still be my Vis - ion, Thou
heav - en, my vic - to - ry won, May I reach heav - en's joys,
High King of heav - en, my vic - to - ry won, May I reach
mf
Ped.
(Manual)
all.
Rul - er of all.

# Sing Praise to God

J. J. SCHÜTZ 1640-1690
Tr. by F. E. Cox 1812-1897

Melody: L. v. BEETHOV
Adapted by John Dressl




APM-107

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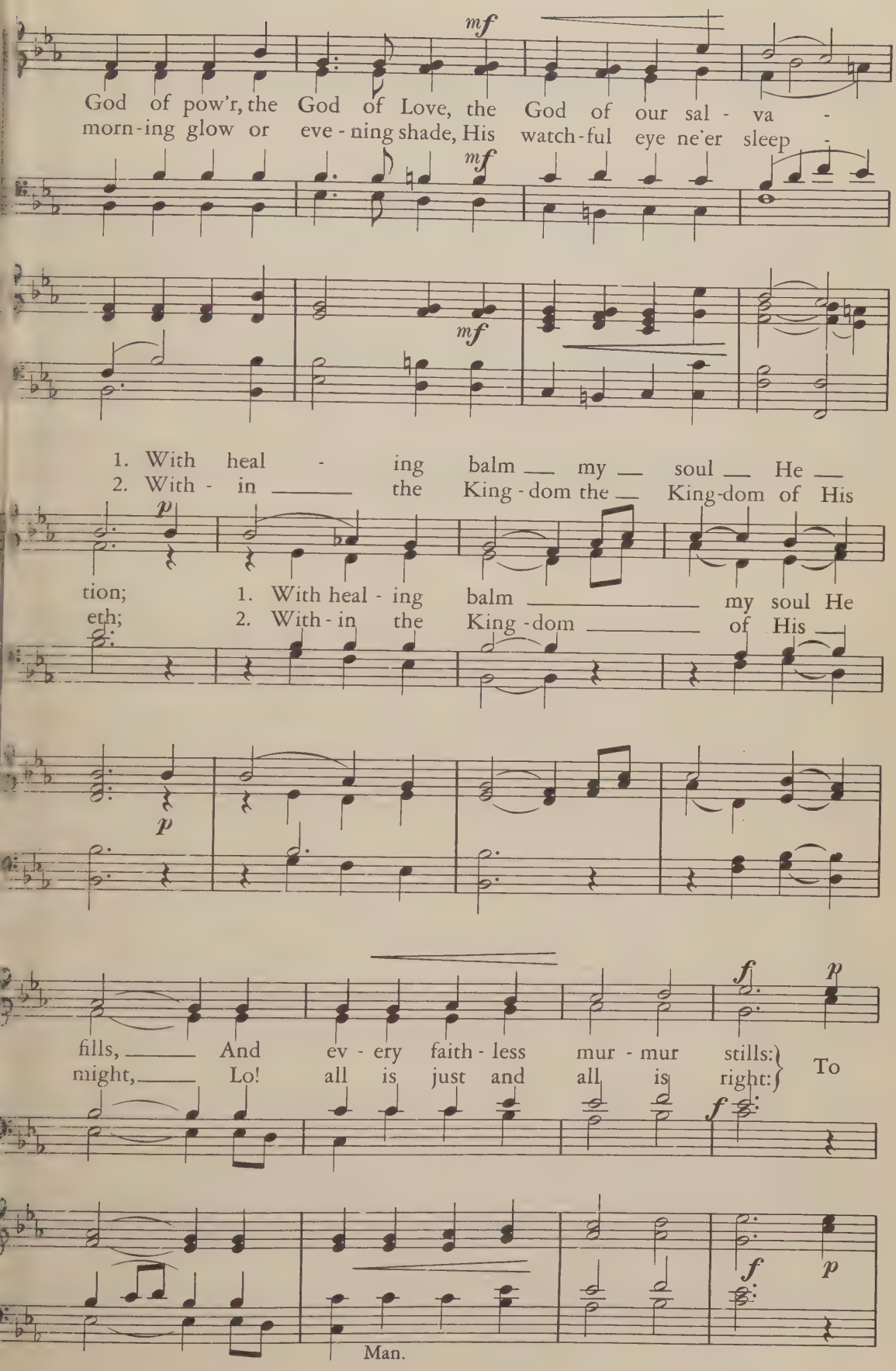
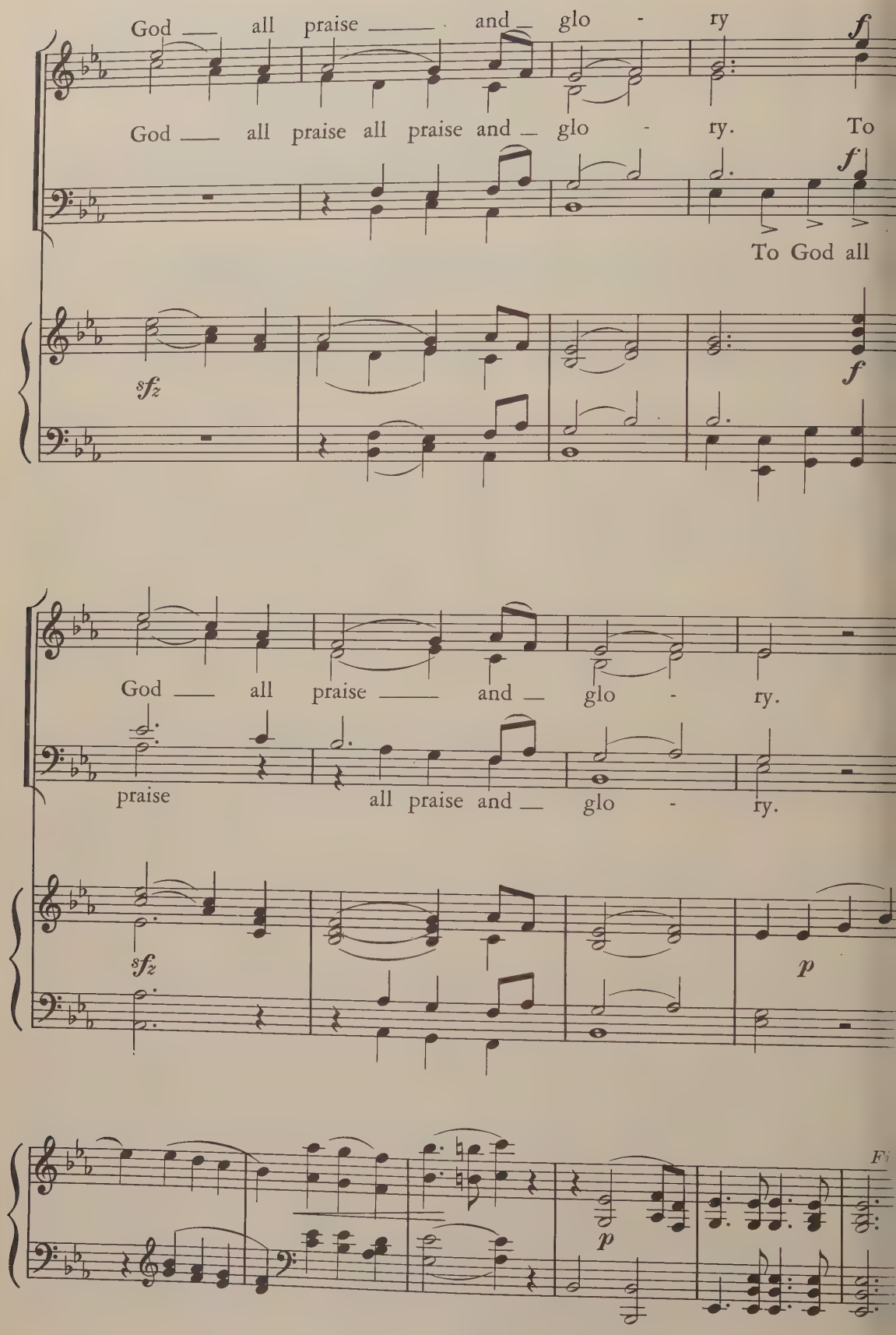

mf
God of pow'r, the God of Love, the God of our sal - va -
morn-ing glow or eve - ning shade, His watch-ful eye ne'er sleep -
mf
mf
1. With heal - ing balm my soul He
2. With - in the King - dom the King-dom of His
p
tion;
eth;
1. With heal - ing balm my soul He
2. With - in the King - dom of His
p
fills, And ev - ery faith - less mur - mur stills:
might, Lo! all is just and all is right:
To
f
p
f
f
p
Man.

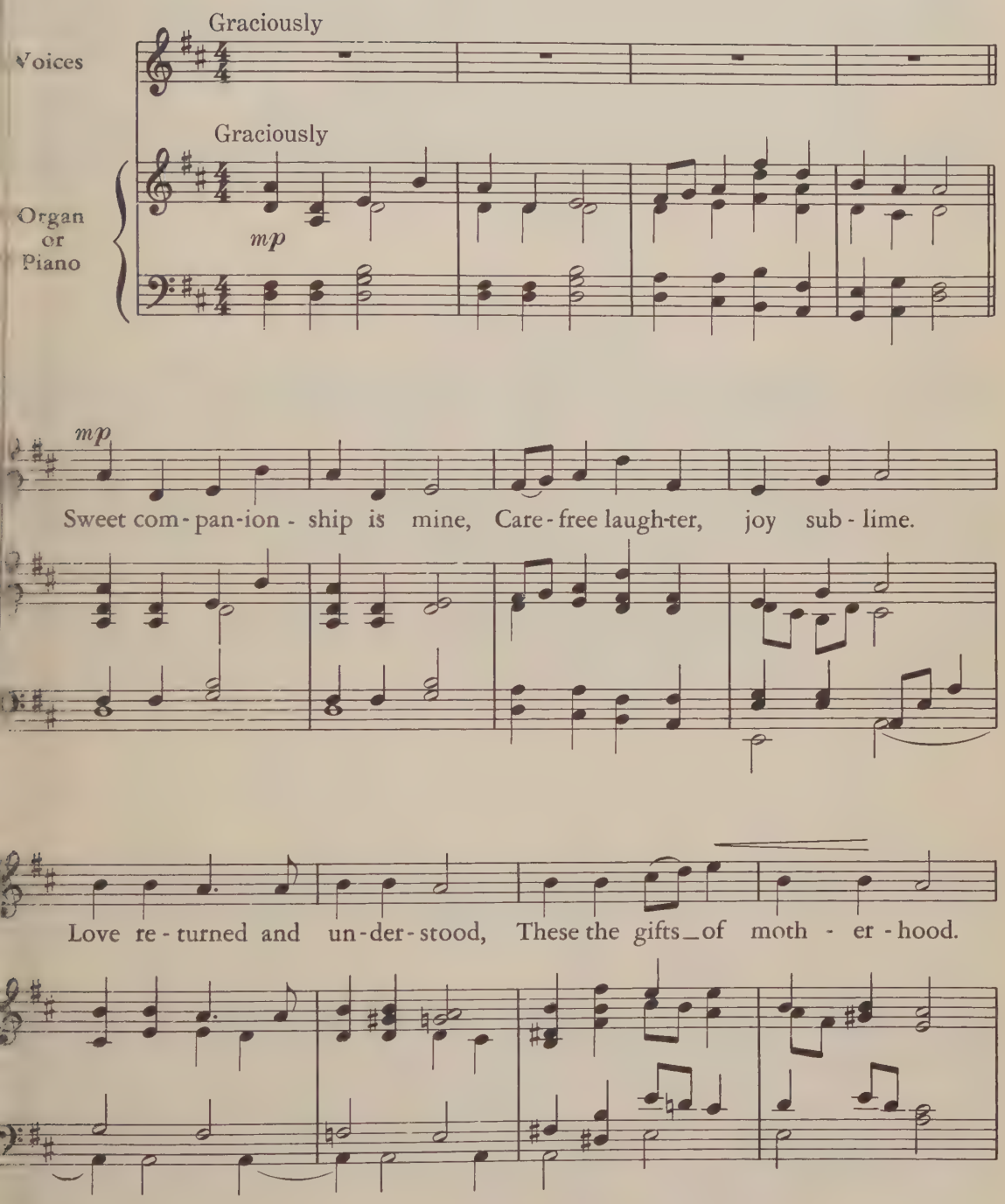

God — all praise — and — glo - ry
f
God — all praise all praise and — glo - ry. To
f
To God all
sfz
f
God — all praise — and — glo - ry.
praise all praise and — glo - ry.
sfz
p
p
Fi

# Gifts

Unison Anthem for Youth or Junior Choir

E. C.

MARY E. CALDWELL




M-ZQ 5033

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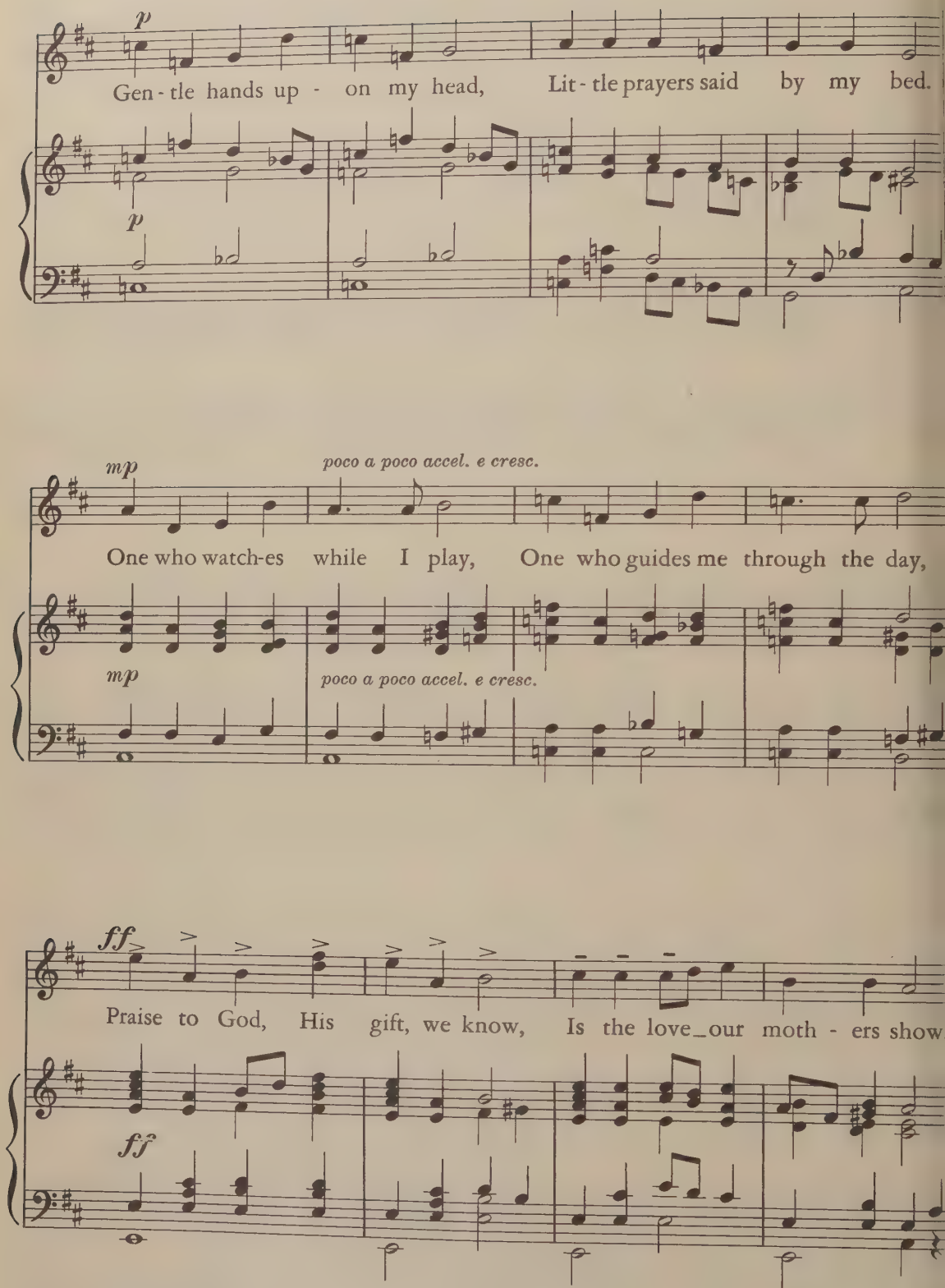
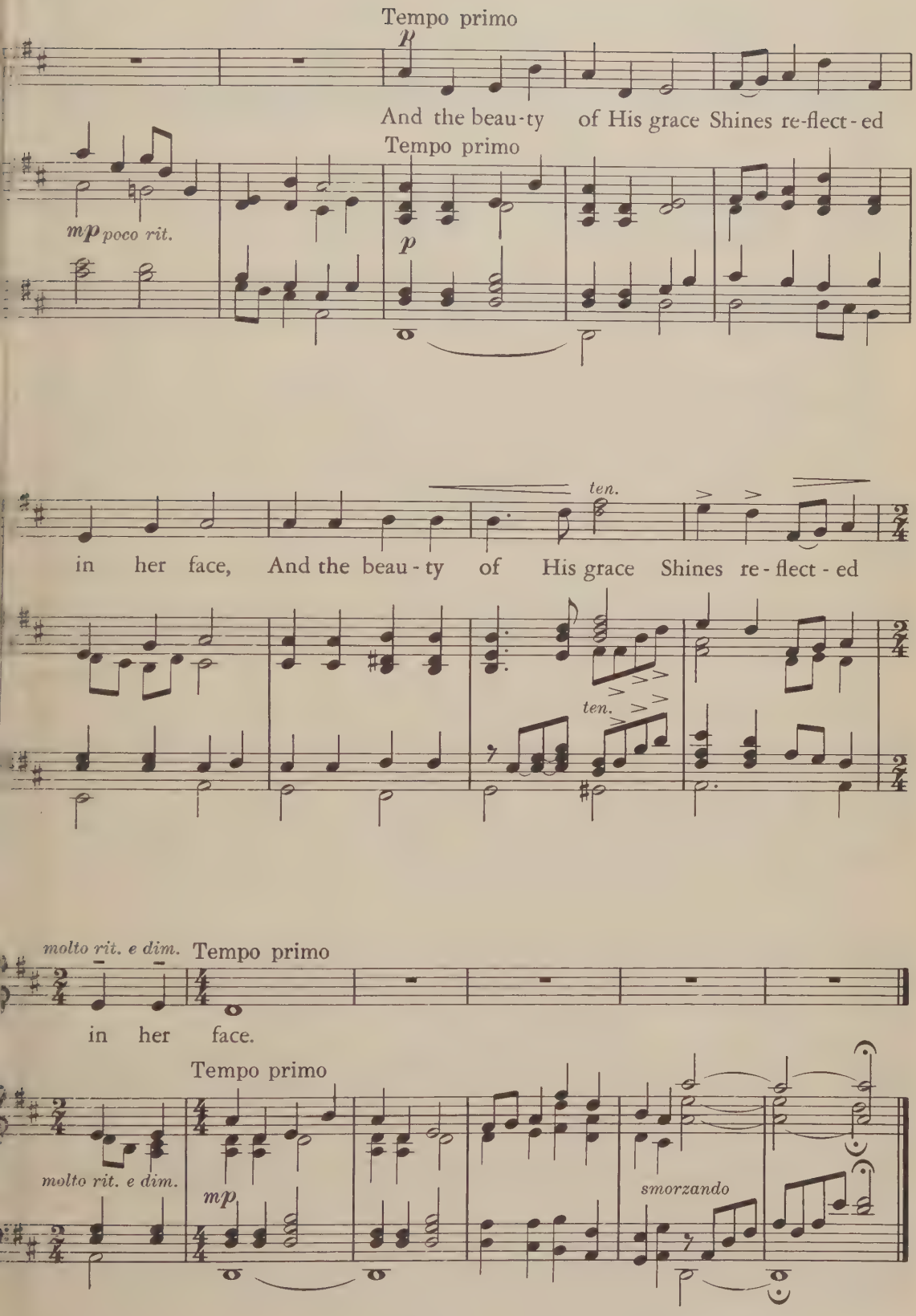
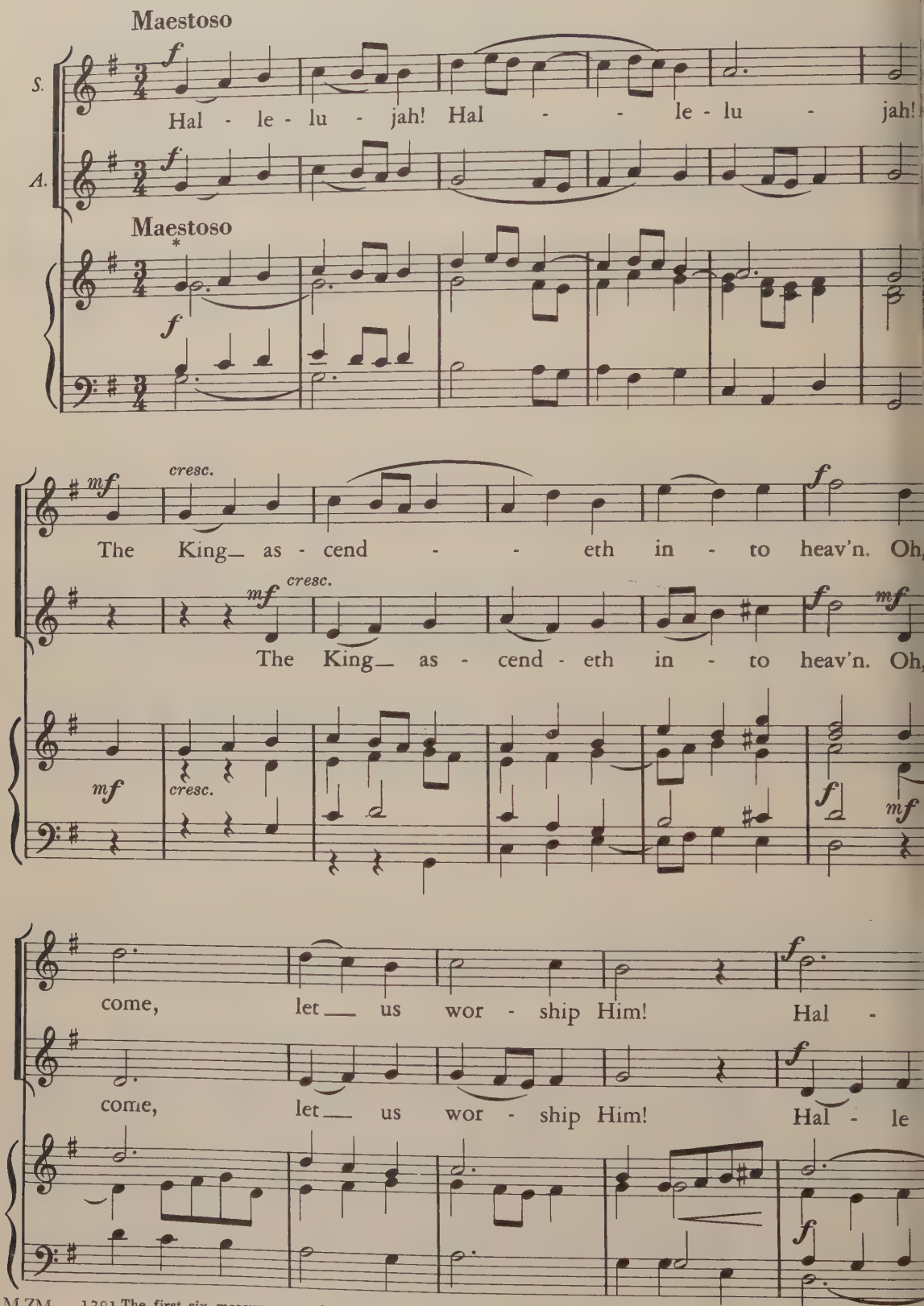

p
Gen - tle hands up - on my head, Lit - tle prayers said by my bed.
p
mp
poco a poco accel. e cresc.
One who watch-es while I play, One who guides me through the day,
mp
poco a poco accel. e cresc.
ff
Praise to God, His gift, we know, Is the love_our moth - ers show
ff


Tempo primo
p
And the beau-ty of His grace Shines re-flect-ed
Tempo primo
mp poco rit.
p
ten.
in her face, And the beau-ty of His grace Shines re-flect-ed
ten.
molto rit. e dim.
Tempo primo
in her face.
Tempo primo
molto rit. e dim.
mp
smorzando

# The King Ascendeth into Heaven

HEALEY WILL


Maestoso
S.
A.
Hal - le - lu - jah! Hal - - le - lu - jah!
Maestoso
The King_ as - cend - - eth in - to heav'n. Oh,
The King_ as - cend - eth in - to heav'n. Oh,
come, let_ us wor - ship Him! Hal -
come, let_ us wor - ship Him! Hal - le

M-ZM — 1381 The first six measures may be used as an introduction.

Price 20 c

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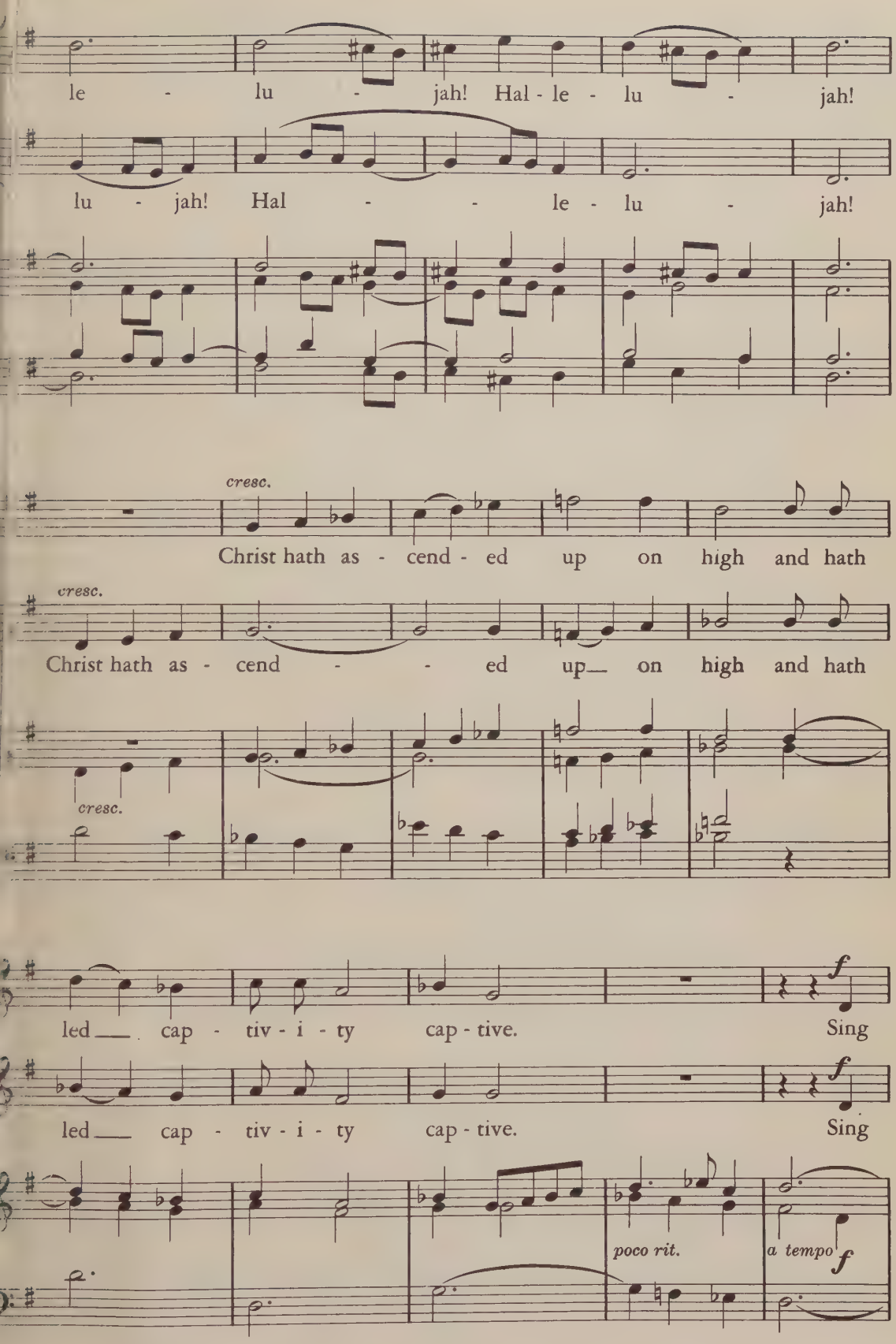
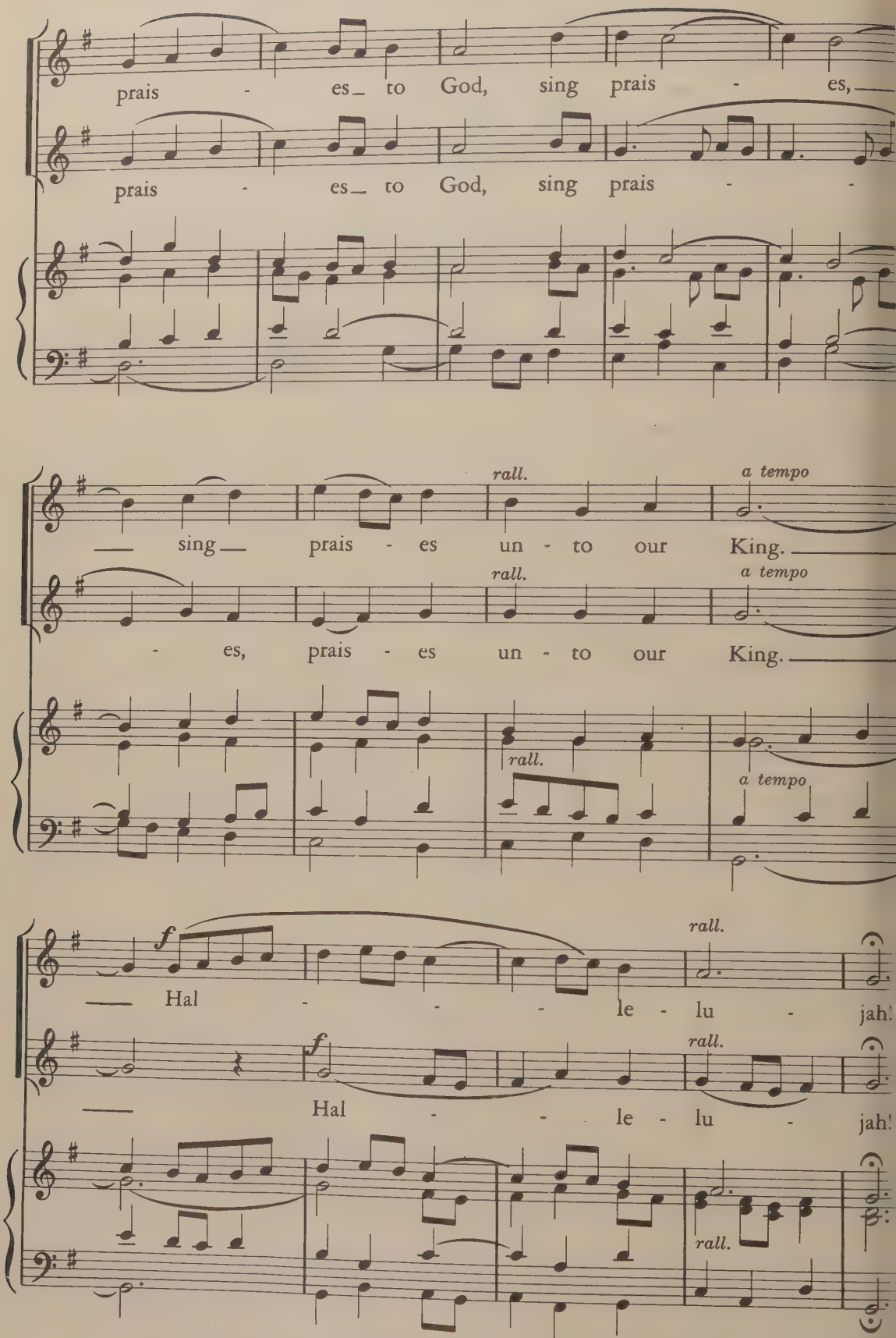

le - lu - jah! Hal - le - lu - jah!
lu - jah! Hal - - le - lu - jah!
cresc.
Christ hath as - cend - ed up on high and hath
cresc.
Christ hath as - cend - - ed up on high and hath
cresc.
led cap - tiv - i - ty cap - tive. Sing
led cap - tiv - i - ty cap - tive. Sing
poco rit.
a tempo


prais - es_ to God, sing prais - es,
prais - es_ to God, sing prais -
sing prais - es un - to our King.
es, prais - es un - to our King.
rall.
a tempo
f
Hal - - - le - lu - jah!
Hal - - le - lu - jah!

# A Greek Hymn of Resurrection

*"The Day of Resurrection" by John of Damascus*
*tune: "St. Kevin"* *The Methodist Hymnal No. 159*

by Philip S. Watters

This great Easter hymn of the Greek Church opens with a reference to the Old Testament story of the Passover. As Israel's captive people were delivered from bondage in Egypt when the angel of death passed over their homes to slay the firstborn of the Egyptians, so are we set free from the power of death by the victory of Christ's Resurrection.

This is a striking figure, and its use is easily understood when we recall how great a place that ancient deliverance had in the thought of all Jews. But it does seem surprising when we find a *second* Easter hymn using the same dramatic figure: "Come, ye faithful, raise the strain." The comparison was far more evident in the 1905 rendering of the lines. Compare these with the first stanza of our present hymn (No. 151):

"Come, ye faithful, raise the strain
Of triumphant gladness:
God hath brought his Israel
Into joy from sadness.
Loosed from Pharaoh's bitter yoke
Jacob's sons and daughters,
Led them with unmoistened foot
Through the Red Sea waters."

Why should both of these Easter hymns make reference to the deliverance from Egypt? This is not an accident, but a matter of great literary interest. For both of these hymns are by John of Damascus, the greatest hymn writer of his century and master of the Greek "canon". By the rule of this popular lyric form of his day, some eight hymns or odes were composed upon a common theme; and each of these numbered odes, regardless of the common theme, was required to make reference to a special corresponding passage in the Bible. Each of the two Easter hymns noted above was the first ode of a canon on the Resurrection. This explains the surprising similarity of approach to the common theme.

It is also characteristic of Greek hymn writing at its best that the great themes of the Faith are presented objectively. Thus a man does not rejoice selfishly in the experience of his own salvation, but calls upon the whole earth to tell abroad the glad news of God's surpassing gift.

When the second stanza does make the personal application, it is kept in plural form:

"*Our* hearts be pure from evil
That *we* may see aright."

The reference is obviously to the beatitude, "Blessed are the pure in heart, for they shall see God." But there is the added thought that the pure in heart shall also *hear* him; and the reference is now to our Lord's "All hail!" when he appeared to his disciples after the Resurrection. We, too, are glad to hear this greeting and rejoice.

The third stanza reaches out again to the cosmic significance of our Lord's Resurrection. It is something in which both earth and heaven are to rejoice. And in the final lines of the hymn, the spiritual values of the Resurrection are recognized. All things unseen are to blend their voices in gladness with the shouts of the visible creation.

Because Christ the Lord has risen, there is created a joy which knows no limits in space or time. It "hath no end."

---

DR. WATTERS is minister of Washington Square Methodist Church, New York City.

# THE JUNIOR HIGH CHOIR ---FOR GIRLS

by T. Ray Branton

There are many mixed junior high choirs across the country. Some of them are successful, and some are not. Many will disagree, but it is the opinion of this writer that boys and girls of this age should have separate choirs.

It is important to know that the girl's voice at this age, like the boy's, is changing. The change is not as noticeable or as drastic to be sure, but nevertheless there is a change. Therefore, the director must be very careful about rehearsal technics, so that the voice is not damaged. It is at this age that these girls, now becoming young women, begin to know the real meaning of a supported tone. It takes careful vocalizing to keep them from forcing a tone or producing a breathy one. The correct singing posture, breath control, and support become more and more important. During a one-hour rehearsal period, at least one-fourth of the time should be spent in carefully-selected vocal exercises. It takes this kind of practice to be assured of a good, non-breathy, accurately pitched tone.

At this age girls are especially anxious to appear in public. They would attempt to sing more often than they should if allowed to do so. It is important, however, that everything they sing be very carefully prepared, and that they are ready to do their best. They may not wish to sing in unison, although at times this may be necessary. They usually have just "graduated" from a choir where they began to learn part singing, and now they feel that everything they sing should be in parts. "Unison singing is for children," they say. Therefore, it is advisable that anthems selected for them be written, at least in part, for divided voices. There are many good anthems that have a stanza or two for voices in unison and a last stanza for sopranos and altos, or unison with descant. This type usually appeals to junior high girls and satisfies their desire for part singing.

To what extent parts may be divided will be governed by the size of the group, their previous training and experience, and their present ability to be independent in singing a part other than the melody. With an average group, two parts are not too difficult to learn, and three parts are not impossible. With a little larger, more advanced group, four-part music may be sung occasionally. The more difficult the music, the harder they will work. But the director should always be sure that the music is within the choir's abilities.

Although the girls are going through a tremendous change and are full of energy, "chit-chat," and many giggles, discipline need not be a serious problem. The answer to discipline in this choir, as in all choirs, is in keeping them busy. It is perfectly normal and permissible for them to relax between numbers. If the director has been wise in the selection of music and keeps the choir busy working, there is neither time nor reason for a disciplinary problem to arise.

Here is a suggested list of materials that the author has found helpful in working with junior high girls:

*The Green Hill Junior Choir and Duet Book* (soprano and alto) —compiled and arranged by Katherine K. Davis, M-ZF. $2.00.

*The Green Hill Three-Part Sacred Music For Women's Voices* (SSA) —compiled and arranged by Katherine K. Davis, M-ZF. $1.75.

*A Hymn of Praise To The Creator*—Eric H. Thiman, M-ZB 2286. $0.18.

*Children Of The Heavenly King*—Purcell-Holler, M-ZB 1235. $0.20.

*For The Beauty Of The Earth*—Curtis York, ZG 549. $0.15.

*Glorious Forever*—Rachmaninoff, M-ZI 1030. $0.16.

*Good Shepherd of the Children*—Margrethe Hokanson, ZL 6056. $0.20.

*Here With The Ox and Donkey Gray*—arr. by Alinda B. Couper, M-ZH 8658. $0.20.

*I Will Sing Thee Songs Of Gladness*—Dvorak, M-ZE 8646. $0.25.

*Let All Things Now Living*—Harmonized by K. K. Davis, M-ZF 1819. $0.18.

*Let Us With A Gladsome Mind*—Richard Warner, M-ZQ 2063. $0.20.

*Long Hast Thou Stood, O Church Of God*—Lindeman-Davis, M-ZF 1765. $0.18.

*The Lord Is My Shepherd*—Arr. by Lloyd Pfautsch, M-ZQ 5025. $0.20.

(*Continued on page 29*)

# Choristers as Ministers

by John Finley Williamson

The church must turn to Christ and the Bible or its authority in all things spiritual. In the King James Version, I Chronicles 6:31-32, we read: "And these are they whom David set over the service of song in the house of the Lord, after that the ark had rest. And they ministered before the dwelling place of the tabernacle of the congregation with singing, until Solomon had built the house of the Lord in Jerusalem: and then they waited on their office according to their order." I am no authority on the Hebrew language, but the Head of the Department of the Hebrew Language in one of our strong seminaries told me "and they ministered with song" meant ministered as Aaron the High Priest ministered before the altar.

Choirs must minister in their work as the Levites ministered in the early days of the ark. In I Chronicles 23:1-6 we read that 24,000 of the Levites were set aside to oversee the work of the house of Jehovah and of these, 4,000 were set aside to carry on the music in the temple. Those who sing in choirs in churches must accept the same responsibility of being set aside as the Levites of old were set aside to carry on the work through music in the house of the Lord. They should be dedicated to the high calling of leading the congregation through song before the altar of God. In II Chronicles 5:13-14 we read that when Solomon and all those with instruments lifted up their voices and praised Jehovah saying, "For he *is* good; for his mercy *endureth* for ever: that *then* the house was filled with a cloud, *even* the house of the LORD; So that the priests could not stand to minister by reason of the cloud: for the glory of the LORD had filled the house of God."

Choirs, when they sing in church, must have this high exalted purpose to make the worshipers know that God is present, and his glory must fill their hearts. In the Revised Standard Version, Isaiah 30:29, we read: "You shall have a song as in the night when a holy feast is kept; and gladness of heart, as when one sets out to the sound of the flute to go to the mountain of the LORD, to the Rock of Israel." In the King James Version, Mark 14:26, we read: "And when they had sung an hymn, they went out into the Mount of Olives." Before his suffering, crucifixion, and death, Christ led his disciples in a hymn, following the example that came to him from the Old Testament. We, following Christ's example, must learn to glorify our music just as Christ glorified it and made of it "a wondrous magic link with God."

In the King James Version, Revelation 5:11-13, we read: "And I beheld, and I heard the voice of many angels round about the throne and the beasts and the elders: and the number of them was ten thousand times ten thousand, and thousands of thousands; saying with a loud voice, Worthy is the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. And every creature which is in heaven, and on the earth, and under the earth, and such as are in the sea, and all that are in them, heard I saying, Blessing, and honour, and glory, and power, be unto him that sitteth upon the throne, and unto the Lamb for ever and ever."

In Revelation 19:6-7 we read: "And I heard as it were the voice of a great multitude, and as the voice of many waters, and as the voice of mighty thunderings, saying, Alleluia: for the Lord God omnipotent reigneth. Let us be glad and rejoice, and give honour to him: for the marriage of the Lamb is come, and his wife hath made herself ready." Here we read of two great anthems, the texts of which inspired Handel in his mighty anthem "Worthy Is the Lamb" and the great "Hallelujah Chorus."

If choirs are to be part of the church of God, they must follow divine inspiration, divine leadership, divine consecration. This applies to each member of every choir that takes part in a service of worship in the house of God.

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### The Junior High Choir

(*Continued from page 28*)

*O God Of Might*—Bortniansky-Black, M-ZB 1563. $0.22.

*O Nightingale, Awake!*—arr. by Clarence Dickinson, M-ZB 213. $0.22.

*The 100th Psalm (Make A Joyful Noise)*—Carl F. Mueller, M-ZV 86032. $0.20.

*Prayer Of The Norwegian Child*—Kountz, M-ZE 8289. $0.20.

*Sleep, My Jesus, Sleep*—arr. by Clarence Dickinson, M-ZB 267. $0.22.

# The Organ and Worship

by George Faxon

The organ as a musical medium has had a long and distinguished history. Although certainly one of the earliest instruments and one of the first to reach a peak of artistic development, it has found its true home in the church and in accompanying services of worship. In fact, the very sustained nature of organ tone is suggestive of God's ever-present power and eternity.

The music of the church has been properly that of man's praises to God. For accompaniment and support of his song the organ has been the most enduring and in many ways the most satisfactory musical instrument. While from time to time various instruments and combinations of instruments have been introduced, the organ has remained a constant factor and has thus become permanently associated with the church and its worship.

As church musicians and organists, we should know the history of the organ and its development. We must also know the history of church music itself and its relation to an ever-changing liturgy and order of worship. In this way we can understand the relation of the organ to certain compositions and periods in church music and so better evaluate our methods of using the instrument in a given musical situation.

While differences of opinion still exist among musicologists, it seems increasingly clear that much of the choral literature formerly considered as "unaccompanied" was in fact supported by the organ or some other instrument or combination of instruments. Certainly this is likely in the case of the Bach motets. Consequently, the function of the organ as a purely supporting medium should be considered and better understood.

In many other cases the organ must substitute for the orchestral accompaniment which was the composer's original intention. Here many problems arise. Can the organ seek to imitate the orchestra or could it better serve in its own right, translating to its own terms those effects intended by the composer for the instruments? This is a serious and continuing problem for the church organist.

Certainly a most important function since the early days of the Reformation has been the use of the organ for support and inspiration of congregational singing. Here the organ has made a lasting contribution. In many ways it is the most satisfactory medium to aid and support the people's worship through song. The organist should be thoroughly familiar with the various types of congregational music and be able to translate these most effectively to the organ in its own terms musically.

Today there is a renaissance of interest in the organ and its music. Unfortunately, in a certain sense this has not been associated with the church. The result has been to consider the organ as an instrument in its own right, independent of its religious background, and this has affected the thinking of many organists and their interpretation of organ literature apart from worship. The curious part of this is that their repertory, for the most part, was created in a period when the organ was almost exclusively associated with the church. Much of the music being revived was written especially for the use in worship and even for a specific place in a given service or liturgy. Organists need to consider the effect of this trend, especially in relation to their own ministry in the church.

Also there have been many gains resulting from a renewed interest in organ design, leading to a reconsideration of the placement of the organ, the design of the instrument mechanically and tonally, and an encouragement of the young organist to undertake a serious study of the best literature written specifically for the instrument.

These several factors influence our thinking on the use of the organ in worship today. It is only from a knowledge and understanding of them that we will be able to improve our own efforts and enlarge the effectiveness of our service to the church. In this series of articles various problems relating to use of the organ in worship today will be considered and possible solutions offered.

At the very outset we can realize the long association of the organ with the church and its worship and the important and enduring role it has to play in the ministry of music. We will then be alert to the best methods and practices available today and be able to properly base our efforts on the successful precedent of music in worship in many periods. The organist can aid the service of worship only through such understanding combined with a humble spirit of service to God and His church.

# CONDUCTING FROM THE CONSOLE

by Lawrence Allen

"It really can't be done," claim some. "There's ;st too much to do when either conducting playing for one pair of hands to handle oth jobs."

Such statements are frequently heard, al- ough, more and more, persons who have re- onsibilities as both directors and organists are oving that it can be done, with satisfactory, en highly artistic results.

The art of playing and conducting at the me time is not new in the music profession, we have written testimony that musicians the early Baroque period practiced this art; d contemporary examples range from the all rural parish to the exciting Carnegie Hall rformances of Leonard Bernstein, playing a ncerto and simultaneously conducting the ew York Philharmonic. Every Sunday skilled urch musicians successfully accompany and rect their choirs in singing all types of serv- es—ranging from Anglican mass to difficult atorio presentations.

How does one become so skilled that he can mbine efficiently the tasks of both director d organist? A safe answer is that he must come—through study, training, experience, d a host of other essentials—both a compe- nt conductor and a fine organist; AND he must nstantly practice combining the two tasks— hich adds considerably to the demands made pon him to concentrate and co-ordinate. In ort, he must develop a "dual-track" mind, o that he will not be guilty of providing either n inadequate accompaniment for or insufficient adership of singers.

It is easy for the organist-director to become o involved in playing a difficult accompani- ent that he forgets about or neglects to give dequate direction to his choir. Dr. Clarence ickinson used to tell his students they should now the accompaniment so well that they ould play it "subconsciously," giving all onscious attention to directing the singers. hether any student ever actually attained is degree of proficiency is doubtful, but it as certainly a worthy goal.

After a student has completed two thorough ears of organ study and a basic course in con- ucting, he might begin to practice combining he two. His earliest repertoire should consist of easy "Amens" and responses from a good hymnal.

A first step is to learn to play the soprano, alto, and tenor parts with one hand only, and the bass part with the feet. This often necessitates rearranging the tenor part so that it may be incorporated within the reach of one hand. Most students find it easier to play these parts with the right hand, reserving the left hand for conducting.

An easy Amen to begin with is No. 622 from *The Methodist Hymnal*. Here, no actual change in the tenor part is necessary, but the third "Amen" requires careful finger substitution to keep all three parts legato. Practice this thoroughly, at first letting the left hand rest in the lap. Only after the "playing" is mastered should the "conducting" be added.

Too seldom do conducting students learn to use the left hand to give beat-patterns (unless they are left-handed). Thus, if the would-be organist-director decides to "play with the right, conduct with the left" he may first need to learn to conduct with the left hand alone. In No. 622 he should practice the basic 4/4 pattern with left hand alone until it feels natural and requires little concentration. (It should be remembered that the second beat always crosses the body and the third is in the opposite direction, regardless of which hand is conducting. Thus the actual direction of beats two and three is opposite for left-handed and right-handed conductors.)

Only after mastering the playing and conducting technics separately should the student attempt to combine the two simultaneously.

Choirs respond enthusiastically to dynamic, authoritative, precise conducting, but react adversely to "leadership" which lacks these qualities. The vague hand-waving which sometimes masquerades as conducting (by both playing and non-playing directors) is one reason for the anemic, ragged choral singing in many churches. Effective conducting demands mastery of technics which get results. The organist-director is as obligated to become a skillful conductor as his non-playing colleague.

Next month we will discuss some of the details with which the conscientious organist-director should be concerned.

# reviews

## RECORDINGS

Bach, J. S.: *The Passion According to Saint Matthew*
Vanguard 594/7 special anniversary price: $11.90

The Vienna Chamber Choirs, a distinguished array of European soloists, and the Vienna State Opera Orchestra are conducted by Møgens Wöldlike, noted for his outstanding performances of Bach choral works.

While the soloists are evidently more sensitive to the message of the Passion story than their instrumental colleagues, the choral work is characterized by precise ensemble, fine diction, and a sonority which at times is thrilling. The quality of the recording is excellent, and the discs are packaged attractively with a 12-page booklet giving extensive program notes and the complete libretto in both German and English.

This recording bears added testimony to the fact that this is perhaps the most sublime music ever written.

Almand, Claude: *The Resurrection Story*
Broadman $3.98

Harold M. Griffin, conductor; Paul Jenkins, organist; the Ridgecrest chorus and soloists.

This effective Easter cantata consists of four choruses and three solos, one each for soprano (Audrey Nossaman), tenor (Paul McCommon), and baritone (James Berry). The Southern Baptist Church Music Department is to be congratulated for publishing this cantata (posthumously) and for providing an excellent recording of the work almost simultaneously. It should find wide usage by better choirs. It is straightforward writing with a definitely modern flavor, although lamentably lacking in counterpoint. The text is a composite of Scripture and non-scriptural religious verse, the final section dealing with the Ascension. The organ accompaniment is extremely well written and ably played in the recording.

*The Art of The Organ Builder*
Mirrosonic Records, Ltd. CM-7001 $4.98

Featuring the famous concert organist, Marilyn Mason, playing the large organ at St. Mary's Episcopal Cathedral in Memphis, Tennessee, this record was produced especially for the Schantz Organ Company of Orrville, Ohio. The record jacket lists the specifications of the instrument and gives program notes that are very illuminating, especially regarding registrations used for the various selections. A first recording of Paul Creston's *Suite for Organ*, written in 1957, is one of the highlights. This is good, solid contemporary music that has warmth and listener appeal. Also on the disc are Haydn's "Musical Clocks," Bach's "Prelude and Fugue in G major," and Reger's "Fantasia on 'Ein feste Burg.'" The Schantz Organ Company is to be highly commended for making this recording available.

Schütz, Heinrich: *14 Motets from "Geistliche Chormusik"*
Archive ARC 3122/14622 $5.98

Selected from 29 motets of five to seven parts and first published in 1648, these works were all intended for use in the church and specifically written for seasons of the church year. These little-known motets really come alive under the masterful conductorship of Gottfried Wolters, and the excellent recording techniques of Deutsche Grammaphon Gesellschaft (Archive) make them readily available. The treble voices possess a warmth and overall expressive quality not usually associated with boys' voices. The whole ensemble achieves a blend and homogenous sonority, yet retains excellent transparency in even the most complex contrapuntal passages. Complete texts, based largely on New Testament Scripture, are furnished with parallel English translations.

## SOLOS

*The Lord Is My Shepherd* by Kenneth Meek
H. W. Gray $0.75

The familiar text is set in straightforward manner with no repetitions. Has an imaginative organ accompaniment on three staves. Of moderate difficulty for both singer and organist, this is a refreshing, well-written setting.

(*Continued on page 38*)

# Music for Juniors

by Muriel Alford

THE celebration of Easter Day is the oldest of all festivals of the Christian year. Its ancient name was "Pascha," from the Hebrew word meaning "Passover." The English term, Easter, is derived from "Eostre," Anglo-Saxon goddess of spring. Each year at the time of the vernal equinox, pagans celebrated the arrival of spring. The early Christians observed Easter Sunday with a spirit of triumph and great joy, commemorating the resurrection of our Lord.

Your juniors will be interested in discovering for themselves something about the origin and background of our celebration of Easter. You may wish to have a large dictionary or encyclopedia available, so "early-comers" may look up such words as "vernal equinox," "Lent," "Eostre" and "Pascha."

After their interest is stimulated, the boys and girls will enter readily into a discussion period to share information and ideas.

Juniors frequently ask why the day on which Jesus was crucified is called *"Good* Friday." Edward Horn, III, in his book, *The Christian Year,* explains that the name "Good Friday" is of English origin and is probably derived from "God's Friday," just as "good-bye" comes from "God be with you."

## Explore the Hymnal

GENERAL PURPOSE: To help juniors become familiar with the great hymns from our Christian heritage; to lead them as they grow in their appreciation for these hymns as a source of inspiration and guidance for Christian living.

*Christ the Lord Is Risen Today*

*The Methodist Hymnal,* No. 154; *Singing Worship,* No. 105.

Juniors will love the rhythmic, joyful mood of this widely-known Easter hymn. They can sing with special enthusiasm the "Alleluias" at the end of each line. In singing these "Alleluias" they are continuing an early Christian custom: "Hallelujah" (of which "Alleluia" is the Greek form) was the usual greeting between Christians on Easter morning.

This hymn and "Hark! the Herald Angels Sing" are the two most popular of Charles Wesley's 6,500 hymns. Through this tremendous outpouring of verse, he expressed the beliefs, which, with the preaching of his brother, John, laid the foundations of Methodism.

Juniors will notice the source of the hymn-tune (above music, right side) as being *Lyra Davidica.* This was a collection of twenty-five tunes and thirty-one texts published by an unknown compiler in London in 1708. In 1742 John Wesley chose this singable tune as being most appropriate for his brother's text, making a glorious Easter hymn, which is sung around the world by millions of Christians every Easter day.

*The Day of Resurrection*

*The Methodist Hymnal,* No. 159; *Singing Worship,* No. 110.

"Now let the heavens be joyful!
Let earth her song begin!

MRS. ALFORD is director of children's work and children's choirs, First Methodist Church, Glendale, California.

Let the round world keep triumph,
And all that is therein!
Let all things seen and unseen
Their notes in gladness blend,
For Christ the Lord hath risen,
Our joy that hath no end."

Dr. Albert Edward Bailey, in *The Gospel in Hymns* (SC $6.95), states that no better climax for an Easter hymn was ever written. It is the final stanza of a hymn written in the eighth century, superbly translated by Dr. John Mason Neale in the nineteenth century.

In the Judean wilderness of Palestine stands a remote Greek monastery called "Mar Saba," which dates from the beginning of the sixth century. From this desolate spot have come some of the most beloved and frequently-sung hymns in all Christendom.

John of Damascus, writer of "The Day of Resurrection," entered Mar Saba about A.D. 740, after having grown up in luxury and wealth. At Mar Saba he wrote brilliantly in the field of theology and the arts and made a great contribution to Greek hymnody and music. He supplied the Greek liturgy with many hymns for the Christian year and adapted choral music for church use. It is believed that one of his greatest achievements was in substituting notes and other musical symbols for the letters of the alphabet in notating music, much as Gregory the Great did for the Western Church.

Juniors will enjoy doing research on the story of the Mar Saba Monastery, John of Damascus, and the hymns which were written there.

In the first stanza of "The Day of Resurrection" John emphasizes the fact that the Jewish Passover (Paschal) coincides with the Christian Easter. In *Closely Graded Course IV, part 2,* leaders will find excellent resource material on the background of Easter and its customs. In *Course VI-3* there is additional information about John of Damascus.

With juniors the singing of great Easter hymns and anthems will come as a natural culmination of their study of this great Christian festival.

### Enthusiasm Is Contagious

There is no substitute for enthusiasm! The word itself, which comes from the Greek, means "God within" or "possessed by God."

Juniors will respond readily and eagerly to an enthusiastic person. The leader, who is enthusiastic about what he is doing, is already halfway along the road to successful teaching. The capacity for learning which junior boy and girls have is limited only by the ability and enthusiasm possessed by their leaders.

Time after time the most lasting and effective learning comes through an unexpected question or comment from one of the juniors. The perceptive leader will recognize these moments of seeking as vital learning experience and as opportunities to share knowledge. Perhaps the leader will ask others in the group to respond with answers and thus stimulate the thinking of all, creating an increased desire to learn. Sometimes, if the information needed is not available at the moment, a committee may be chosen to do research and report to the group.

With enthusiasm—God within—there is bound to be spiritual growth for both pupil and leader.

### Room Readiness

Is your rehearsal room an inviting place? Does it have a neat appearance, with chairs in orderly position, clean blackboard, piano top dusted and uncluttered, music piled neatly, appropriate pictures, an interest center, a browsing table, an occasional bouquet of flowers?

All these communicate with the juniors as they arrive, creating an atmosphere of careful planning and preparation to which they will respond with orderly participation.

### Plan Ahead . . .

. . . for the Festival of the Christian Home (May 1-8) and the ways in which your church may celebrate it.

Many churches which have a Sunday Evening Fellowship or a Family Church Night use a "Choir of Families" as a part of their observance of the Festival of the Christian Home. Entire families, sometimes three generations, will gather for a brief practice period before the service, and sing hymn-anthems, such as "Lord, I Want to Be a Christian," "All Creatures of Our God and King," "Let All the World in Every Corner Sing," "Happy the Home When God Is There" or "Fairest Lord Jesus." Descants and solos may be added to these hymns in many creative ways. A fine hymn-anthem for your choir of families is "To the Lord Be Praise" arranged by Charlotte Garden.[1]

Your juniors will be enthusiastic supporters of a choir of families, and the joy of participation is a uniting bond for all members of a family. (See article on page 1).

[1] *Anthems for The Junior Choir,* Book 4, M-YF. $1.10

# Music for Primaries

by Madeline D. Ingram

## Resources for This Month

*Hymns for Primary Worship,* WP $1.50.
*The Methodist Hymnal,* AP $2.00.
*Songs for Early Childhood,* WP $1.75.
*New Songs and Carols for Children* by William Grime, ZG $1.00.
*A Child Sings* by Marie Pooler, AU $1.25.
Melode Bells, Peripole Co. $5.00.
Note Flash Cards

## Activities for the Month

Continuing to learn songs about spring • Learning about Jesus as a teacher • Learning prayer songs • Becoming familiar with a number of hymns • Learning songs about Palm Sunday • Learning songs about Easter • Using Melode Bells with Easter songs • Continuing work with note flash cards •

As we continue our interest in the spring season, we may, in a limited way, bring to the children the events in God's plan which happened in the spring and which we remember again every year. As we prepare for Palm Sunday and Easter, we will need to emphasize the fact that Jesus, by his teaching and his example, helped us to learn about God. The events of Palm Sunday and Easter then come into clearer focus.

Three songs of value at this point are in *Hymns for Primary Worship.* The first, "Jesus Was a Loving Teacher," learned in February, speaks directly of Jesus' teaching. The other two, "Before the Long and Busy Day," and "Jesus Went Alone to Pray" speak of the example Jesus set of praying. The latter one mentions "God's great plan."

As the children grow older, they will learn that prayer always played an important part in the life of Jesus. The Lenten and Easter seasons seem particularly appropriate for special emphasis on learning to pray and forming the habit of easy, natural prayer.

A familiar song to most leaders is "God is Near," in *Hymns for Primary Worship.* This is an easy tune upon which to improvise words, such as "sometimes when winter winds blow strong, and snow is everywhere" or "and when I go to bed at night and everything is still." God's nearness at all times and our ability to speak to Him anywhere are the central thoughts to be considered. Other songs with the same emphasis are "Any Time's the Time for Prayer" and "I Talk to God Wherever I May Be." "I Love the Quietness of Prayer" contains interludes between phrases and, although a footnote tells us that we may omit the interludes, they do add extra calmness to the mood of the song. This is a favorite with most primaries. "God Is the Loving Father," "Father, We Thank Thee for the Night," "Thank You, God for All I Have," and "Good Night Prayer" are prayers about specifics, and they are all valuable.

Let us continue to use *The Methodist Hymnal* and turn to it for a suitable prayer-hymn. For primaries, the first stanza of "Father, Lead Me Day by Day" is quite enough. The succeeding stanzas are too mature for them, and the first stanza alone comes to a satisfactory conclusion.

Of all the special days of this season, Palm Sunday is perhaps easiest for children to understand and appreciate. Almost all pictures of the triumphal entry show children waving palm branches and singing, and it is easy to transport oneself to the joyful mood of the occasion. Both the teacher's textbook and the pupil's manual of *Closely Graded Course III-2* contain a fine setting of "Hosanna!" which can be learned easily and used in many ways.

Perhaps time does not permit learning two Palm Sunday hymns, but children can learn at least one hymn and have several hearings of the other. The first stanzas of both 127 and 128 in *The Methodist Hymnal* are appropriate, though both text and tune of 127 are easier

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for primaries. They may, however, learn only the first two lines of 128, which is quite complete in itself. Another short expression of praise is "Come, With Hearts Rejoicing," in *Hymns for Primary Worship*, and this may be used at other times, as well as on Palm Sunday.

From Palm Sunday we would skip to Easter for the small child, omitting other than a cursory reference to the events of Holy Week.

### Bells

Bells seem to increase our feelings of joy, and we may use MELODE BELLS effectively with a number of Easter songs either for accents only or for playing the entire melody. A simple song which can be learned with a minimum of practice is "Ring, Bells, at Easter Time!" in *Songs for Early Childhood*. "We Will Be Merry" (in the same book) is also effective, although it is easier if one plays the alto notes rather than those for soprano. The first note in each measure is all that is necessary to be played. The same procedure may be followed for "On This Happy Easter," page 70, and for "The Easter Bells," page 30 in *New Songs and Carols for Children*.

Two delightful but easy Easter songs are: "This Is The Happiest Day of Spring" in *Songs for Early Childhood* and "The Easter Story" in *A Child Sings*. The final phrase of the latter song, "with us He'll always stay" re-enforces the Easter message as presented in the Methodist curriculum material for primaries.

Although the entire text of "All the Happy Birds of Spring" in *Hymns for Primary Worship* is easily understood, it might be best to teach only part of it to the children, since its use is limited to the Easter season. The final phrase, "Christ arose on Easter Day," is most appropriate, however, and we might let the children add it to each stanza as sung by the leader. This song is another in that growing list of those which lend themselves to "original" words.

Since the hymn "Christ the Lord Is Risen Today" is used in most churches throughout the land, it is good to let the children become familiar with it by playing it for them several times, sometimes singing the words for them, too. They will follow their common practice of "singing" along with you, and soon they will have established a feeling of familiarity with it.

### Flash Cards

Note flash cards should be continually reviewed until the name of each note is reasonably familiar; then the rest cards are added. These should be introduced gradually, and their identity with their respective notes firmly established. Various games may be played usi the cards; such as, dividing the group of ch dren into two parts; one side to select not the other, rests. The cards are then placed full view and the name of a note called o for the first person in the note line. He s lects his card and takes it with him back the line. Then a rest is called for, etc. The si to select all of the right cards first is the wi ner.

Another game that may be played with tw teams is that of giving each child on one si a note card, each child on the other side rest card. On signal the notes and rests fin partners, and a grand march ensues. If th group is seated for a game, they may clo their eyes and hold out their hands while th leader puts a card in the hand of each. Th first person designated calls out the name his card and the "partner" holds up his car

Grab bags are popular with this age, and large paper bag decorated with notes and res may be filled with the note cards and eac child given permission to grab.

An old-fashioned type spelling-bee patter provides yet another way of combining learnin with play. Notes and rests may be cut out cardboard and one pinned on the back of eac child as he enters. From the remarks of othe children he is to determine what he has o his back. Notes may be drawn on the chalkboar and children asked to match them with rest or vice versa. After a little practice, they them selves learn to draw any note or rest on re quest. Learning to identify accidentals—sharp flats, naturals—and treble and bass clefs fo lows.

Far too few adult Methodists are "musicall literate." By helping our primaries learn th "language of music," we will endow them wit necessary tools to sing their faith more effe tively.

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## Mother's Plainsong

*One, two, tie a shoe*
*Little fingers can't quite do.*
*Three, four, shut the door;*
*Seems like I've said that before.*
*Five, six, pick up sticks*
*And dolls and clothes and blocks and brick*
*Seven, eight, don't be late;*
*Supper's not the kind to wait.*
*Nine, ten, a big Amen,*
*Now we're back to one again!*

by Helen H. Thompson

# notes of note

by Jean S. Watkins

Bliss Wiant will be the main resource leader for the Florida Conference's second annual music workshop at Leesburg, May 10-12. Separate sessions have been planned for persons serving in small, medium, and large churches, to cover such topics as choir organization, graded choirs, directing techniques, diction, rural problems, music selection, and music in the church school. Time has been allotted for the organization of a Florida NAFOMM chapter, a discussion of the conference music program, sight reading of a master work, visual aids in church music, and simultaneous study groups on "The Place of the Accompanist in the Service" and "Congregational Hymn Leading." Grant Pulen, conference NAFOMM chairman (St. Petersburg), will serve as dean of the workshop.

Court Street Methodist, Lynchburg, Virginia, presented a candlelight vesper Handel program, November 15, with Franz Engle, who served on the Boston NAFOMM conference staff, as organist-director.

The Delaware Conference of the Central Jurisdiction set up a three-phase program of church music education for the 1959-60 season. Plans were made for one-day workshops to be held on the closing day of each district conference in the fall. Morning sessions were attended by choir directors, organists, pianists, and choir members; pastors, music committee members, and other interested persons joined the afternoon program. Themes for discussion were: "The Philosophy of Church Music," "A Program of Music for the Local Church," "Music in the Small Church," "Music in the (large) Urban Church," "Music in Worship," and "The Role of the Pastor in the Music Program of the Church." Director of the workshops was Daniel Lyman Ridout, with NAFOMM chairman Dennis McNeill as associate director. District assistants were: Dover—Mrs. Charles Henry; Easton—Daniel Ridout, Jr., and Sylvia Brown; Philadelphia—James Hoy and Bernice Gardner; Salisbury—Clarice Michaels and Mrs. W. H. Greene; and Wilmington—Mrs. Vivian Ridout Boney and William Bowie. The second phase included evening workshops to be held in urban centers during the winter: Wilmington and Chester; Philadelphia, Camden, and Trenton; Atlantic City; Newark, Orange, and Montclair; and New York City, Brooklyn metropolitan area. The first two phases pointed toward the third, a summer institute on church music at Morgan State College.

Nebraska's first all-conference church music workshop, held November 23-24 at Lincoln's First Methodist Church, attracted an attendance of one hundred. Adelaide Ports Spurgin, minister of music at the host church, was general chairman of the workshop sponsored by the conference music committee and Methodist musicians and planned in close co-operation with Dr. Sidney L. McCaig, executive secretary of the interboard council. Austin Lovelace and Helen Hawk Carlisle led study groups in hymnody, techniques and repertoire for all age choirs, and organ. "Music in Christian Education" was "panelized" by Dr. Lovelace, Dorothy Jean Furnish (director of Christian education at First Church, Lincoln), Nye Bond (pastor of Christ Church, Lincoln), and Mrs. L. J. MacDowell (district director of children's work). Dr. Lovelace presented an organ recital and Marjorie Matson Smith served as conference organist. Nebraska now has a NAFOMM chapter: Mrs. Spurgin, president; Dr. Tritt (Nebraska Wesleyan), vice-president; Mrs. Mildred Rush, secretary; and Mrs. Barbara Kitrell, treasurer.

One hundred and twenty Michigan NAFOMM'ers braved bad weather to attend the conference workshop at Fremont Methodist Church the first of November. Highlights of the day's program were music by the Alma Methodist Church choir, directed by Harlan R. McCall, sessions on "Service Playing" (Donald Shelhorn, minister of music at Muskegon's Central Methodist) and "Music in Christian Education" (Rev. and Mrs. E. William Wiltse, Grand Haven), an address by Big Rapids district superintendent Leon W. Manning, NAFOMM presentation and report on the Dallas conference by Carl E. Sennema (minister of music, First Methodist, Grand Rapids, and president of the Michigan Conference NAFOMM chapter), and the singing of new anthems by the entire conference under the direction of Mrs. Fred Brooks, direc-

(*Continued on page 38*)

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MRS. WATKINS is minister of music, First Methodist Church, Fairmont, West Virginia.

## Notes of Note

(*Continued from page 37*)

tor of music and organist of the Fremont church. Plans for the conference were made by Don E. Davis and June Christenson of Fremont.

Turn back from your busy Easter preparations for a moment and look at a particularly interesting Christmas program at the Tupelo, Mississippi, First Methodist Church. The four children's choirs and minister, Rev. A. L. Dickerson, presented their second annual "Festival of Nine Lessons and Carols," patterned after the ancient service held annually in King's College Chapel of Cambridge University, England. Nine short scripture lessons, drawn from both Old and New Testaments, were illustrated by old and modern carols. The service concluded with "The Quempas," a 13th century carol which received its name from the first two syllables of its original Latin text—"Quem pastores." The choirs were stationed at the four corners of the nave (representing the four corners of the earth). As the carol was sung around the earth, the groups of singers exchanged corners, continuing the ceremony of The Quempas until all groups united to raise their hymn of praise to the new-born King.

## coming in MAY

Dr. William Lemonds offers timely tips on how to *Keep Your Choir Alive This Summer!* As the "month for brides" approaches, Everett Hilty discusses *Suitable Music for Weddings.* An enterprising church musician, Emily Hendry, describes *A Vacation Choir School,* and Gilbert B. Parker tells about his *Training Program for Hymn Playing.* Jane Marshall continues her series with the title *Sterling or Stainless?* and Dr. Gealy asks the question, *How Long, O Lord?*

Carrie Lou Goddard, associate professor of Religious Education, Scarritt College, and her musician brother, Edwin, will be the new writers of *Music for Primaries.*

Music Folio includes anthems for Pentecost and Trinity seasons: Handel: *Forever Blessed Be Thy Name;* Hurford: *Litany to the Holy Spirit;* Candlyn: *The Road to the Lamb;* and Nicolai: *O Holy Spirit, Enter In.*

## Reviews

(*Continued from page 32*)

*O Sing Unto the Lord* by Lewis E. Whikehart
H. W. Gray $0.90

The text is from the Revised Standard Version of *Psalms* 96. The entire composition utilizes a motif based on sequences of ascending fourths. An exciting setting that should be most effective when interpreted by a competent soloist.

### CHORAL MUSIC

*Rejoice in the Lord* (SAB collection) arr. by Ulrich S. Leupold.
Augsburg $0.85

Contains 21 easy to medium anthems for seasons of the church year. Well written with interesting melodic lines for each voice part. Some might be improved by addition of an independent accompaniment to fill the "hollow" sound occasioned by SAB writing. In all, an excellent choice of materials.

*The Sentences for the Seasons* by Jan Bender
Concordia $0.60

Written specifically as "graduals" for use in "liturgical" churches, these eight a cappella "sentences" might be used effectively as introits in any Protestant service. All are written for SSAB, thus using efficiently the preponderance of women's voices in many choir situations. Not easy, but effective!

*Anthems for the Junior Choir—Book 4*
Westminster Press 1-4 copies, $1.10 each
5 or more copies, $.90 each.

Another valuable addition to the catalogue of Westminster collections for the junior choir. Editor Lawrence Curry has again evidenced excellent though conservative taste in selecting materials. Ranging in difficulty from very easy to moderately difficult, there are appropriate materials for most of the liturgical seasons. About two thirds of the selections have either an optional or obligatory second part. A large section is devoted to choric speech materials, and there are five items of "service music."

# Pointers on Posture

*(also disappointers)*

by Mary Elizabeth Montgomery

Proper standing is a Painless Problem!

Sit with Poise and Purpose

Impossible Pose!

Which twin looks like a Pony?

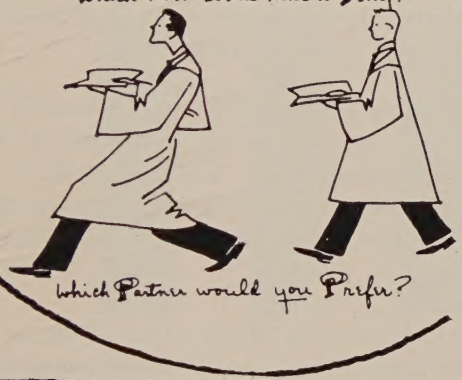
Let's Park the Posterior in the Proper Place!

Punk

Pick this Profile

Pace on Parade

Professional



Which Partner would you Prefer?

a Pelling but unperturbed

Ready to Pounce

HEAD-

-BODY-

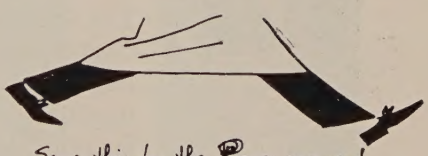
## Principle Parts of Posture

-FEET-

-HANDS-

The Poodle

Parallel Pedestal



Save this for the Power mower!

Preserve this Position!

A Picture of Pride

Platform for Performance

What a Pity!

Please! no Pigeon toes!

# Who's Who in Music Ministry

BISHOP W. EARL LEDDEN of the Syracuse Area holds degrees in both theology and organ. After a series of pastorates, he was elected to the episcopacy in 1944. His intense interest in music finds expression in many ways, and his sessions at the Dallas NAFOMM conference were mountain-top experiences.

DR. JOHN FINLEY WILLIAMSON, founder and president of Westminster Choir College until his retirement in 1958, is a name practically synonymous with church music. His distinguished career is marked by numerous achievements and honors, especially as conductor of the internationally famous Westminster Choir.

DR. GEORGE FAXON is chairman of the Church Music Department of Boston University and organist at Trinity Church, Boston. A Fellow of Trinity College, London, he enjoys a career as recitalist, teacher, and church musician. His brilliant accompaniment of Handel's *Te Deum*, as sung by Dallas NAFOMM'ers last summer, was a memorable experience.

NETTIE LOU CROWDER is associate editor of graded music materials, Church Music Department, Baptist Sunday School Board. A native of Arkansas, she received the B.M.E. degree from Ouachita Baptist College and the M.S.M. degree from Southwestern Baptist Theological Seminary in Ft. Worth, Texas.

JOHN DRESSLER, a native of Austria, is the son of a Viennese Methodist minister. He has been minister of music at First Methodist Church, Sylacauga, Alabama, since arriving in the U. S. A. in 1954. He has numerous compositions in print, including two cantatas and a collection of organ pieces. His musical wife assists with the church music program.

THE REV. LYNDON B. PHIFER was Editor of Adult Publications for The Methodist Church until his retirement in 1957. He is an ardent opera fan, listening (with score and baton) to all broadcasts from the Metropolitan on Saturday afternoons and conducting each one in its entirety.

THE REV. T. RAY BRANTON is minister of music at First Methodist Church, Lubbock, Texas. He is a graduate of Centenary College, the Duke Divinity School, and the School of Sacred Music at Union Theological Seminary, New York. His 80-voice youth choir is one of the finest in Methodism.

From top to bottom: Bishop Ledden, Dr. Williamson, Dr. Faxon, Miss Crowder, Mr. Dressler, Mr. Phifer, Mr. Branton.

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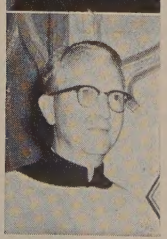
# music ministry

MAY 1960

# Who's Who in Music Ministry



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From top to bottom: Bishop Ledden, Dr. Williamson, Dr. Faxon, Miss Crowder, Mr. Dressler, Mr. Phifer, Mr. Branton.